billboard

PRE-GAMING THE GRAMMYS
Taylor Swift to Ed Sheeran, plus the underdogs, Hail Marys and maybe... *Hamilton*?

REVENGE OF THE CHOIR NERDS
How a cappella idols Pentatonix plan to shake up the pop charts



PHILANTHROPY 2015

# WE CAN BE HEROES

LADY GAGA AND ELTON JOHN LEAD THE PACK OF ARTISTS AND MUSIC EXECS WHO OPEN THEIR HEARTS — AND WALLETS — TO THOSE IN NEED: 'THIS IS MY LIFE'S PURPOSE'

A PHOTO PORTFOLIO ALSO STARRING ARIANA GRANDE, WILLIE NELSON, JUANES, LUDACRIS AND MORE

# FOR YOUR GRAMMY® CONSIDERATION

# TheWeeknd

"POP HEAVYWEIGHT"
*- FADER*

"POP MUSIC'S NEWEST CONQUISTADOR"
*- PITCHFORK*

"THIS GUY'S CAREER IS ON FIRE!"
*- TIME*

"A COMPELLING ARTIST"
*- ENTERTAINMENT WEEKLY*

"...INSTANT CLASSICS."
*- PEOPLE*

"HIGH-END POP CRAFTSMANSHIP"
*- THE NEW YORK TIMES*

"THE WEEKND IS A TRUE STAR, AND A STAR OF HIS OWN MAKING."
*- BILLBOARD*

"...A STAR WITH SOMETHING TO SAY. WE DON'T HAVE ENOUGH OF THOSE, AND WE'RE LUCKY TO HAVE HIM."
*- STEREOGUM*

XO republic records

# FOR YOUR GRAMMY® CONSIDERATION

# DRAKE

"MUSIC FROM A TRANSFORMATIVE, UNIQUELY TALENTED, AND INFLUENTIAL ARTIST OPERATING AT THE PEAK OF HIS POWERS"
*- TIME*

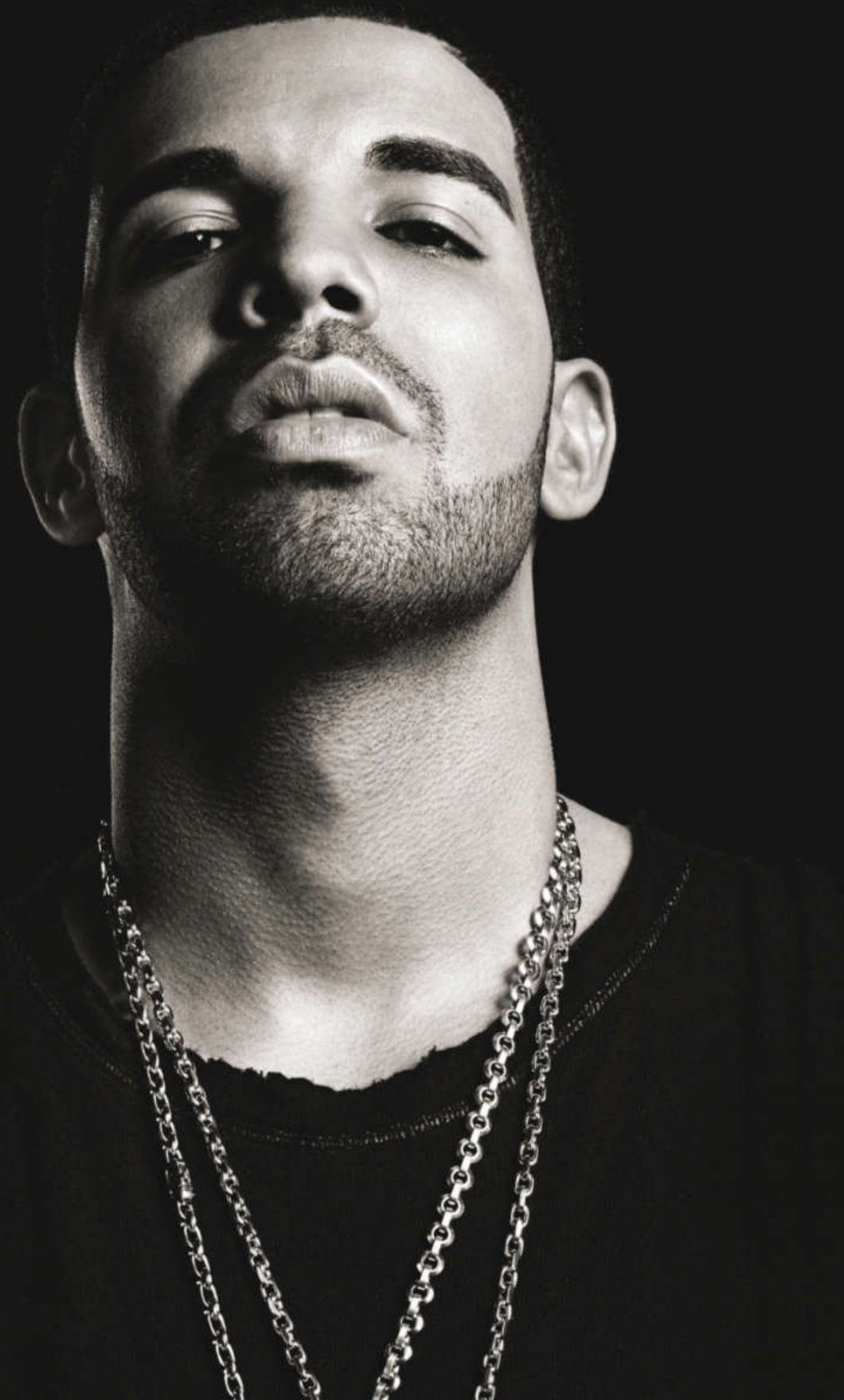
"HIS MOST CONSISTENTLY REWARDING FULL-LENGTH YET"
*- ENTERTAINMENT WEEKLY*

"THE GLOVES ARE OFF, AND DRAKE HAS NEVER SOUNDED BETTER."
*- COMPLEX*

"...DARKER AND GRITTIER, WITH A MIX OF LYRICS AND TONE..."IF YOU'RE READING THIS IT'S TOO LATE" LAYS DOWN PROMISING GROUND WORK.
*- THE NEW YORK TIMES*

"THE 17 TRACKS...HIT HARDER AND HOLD TOGETHER MORE COHESIVELY THAN MOST BIG-BUDGET EVENT ALBUMS."
*- ROLLING STONE*

"THERE AREN'T ANY TRICKS UP DRAKE'S SLEEVE ON IF YOU'RE READING THIS, WHICH IS WHERE THE MAGIC HAPPENS."
*- VIBE*



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# FOR YOUR GRAMMY® CONSIDERATION

# NICKI MINAJ

"...THE MOST INFLUENTIAL FEMALE RAPPER OF ALL TIME."
*– THE NEW YORK TIMES*

"IN THE MUSIC INDUSTRY, HER NAME CARRIES WEIGHT"
*–TIME*

"MINAJ IS THE MOST GLOBALLY VISIBLE FEMALE RAPPER OF ALL TIME.
*– VOGUE*

"THE PINKPRINT IS BOTH MILES AHEAD IN MATURITY WHILE STILL ACKNOWLEDGING HER GRITTY START...IT'S SAFE TO SAY IT'S HER BEST ALBUM TO DATE. MINAJ WAS FINALLY ABLE TO OUT-RAP HERSELF AND PURGE ISSUES SHE'S STRUGGLED WITH IN PRIVATE IN HER MOST EXPOSED FASHION YET."
*– BILLBOARD*

"NICKI MINAJ PACKS A PUNCH COMMERCIALLY AND ARTISTICALLY..
*– LA TIMES*



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## FOR YOUR GRAMMY® CONSIDERATION

# TAYLOR SWIFT

"SHE HAS SET HERSELF APART AND, IMPLICITLY, ABOVE…MS. SWIFT IS AIMING SOMEWHERE EVEN HIGHER, A MODE OF TIMELESSNESS"
*– NEW YORK TIMES*

"DEEPLY WEIRD, FEVERISHLY EMOTIONAL, WILDLY ENTHUSIASTIC"
*– ROLLING STONE*

"SWIFT'S BEST WORK"
*– BILLBOARD*

"THE REALLY STRIKING THING ABOUT 1989 IS HOW COMPLETELY TAYLOR SWIFT DOMINATES THE ALBUM"
*– THE GUARDIAN*

"AT HER BEST…SHE'S THE MOST VIVID SONGWRITER OF HER GENERATION"
*– ENTERTAINMENT WEEKLY*

"THE NEW ALBUM GARNERS MEGA-SALES BY THE STANDARDS OF ANY ERA, AS WELL AS THE MOST RHAPSODIC CRITICAL RESPONSE OF HER CAREER"
*– HITS DAILY DOUBLE*



BIG MACHINE RECORDS

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# FOR YOUR GRAMMY® CONSIDERATION

# KEITH RICHARDS

"SOLO GOLD FROM KEITH RICHARDS"
*- ROLLING STONE*

"...(KEITH RICHARDS) PROVES A WORTHY GUIDE TO GRITTY ROCK INSPIRED BY HIS EXTRAORDINARY PREDECESSORS. OLD SCHOOL IN THE BEST POSSIBLE WAY."
*- THE WALL STREET JOURNAL*

"RICHARDS' RASPY VOICE AND SIGNATURE HOOK-HEAVY GUITAR WORK ARE FRONT AND CENTER ON 'CROSSEYED HEART'"
*- LA TIMES*

"...ENDURING, EFFORTLESS COOL IS ROOTED AND REFLECTED IN HIS BLUES-BASED PLAYING: MUSCULAR BUT NOT FLASHY, INSTINCTIVELY GROOVY, CAPABLE OF BROODING OR STINGING BUT ALSO OF EXPRESSING PLAYFULNESS AND JOY...THOSE QUALITIES ARE ALL EVIDENT ON HEART, RICHARDS' FIRST SOLO OUTING SINCE 1992."
*- USA TODAY*

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# FOR YOUR GRAMMY® CONSIDERATION

# JAMES BAY

"JAMES BAY BREAKS: OUR CHOICE FOR EARLY FRONTRUNNER IN THE BEST NEW ARTIST GRAMMY CATEGORY"
*– HITS DAILY DOUBLE*

"BRITISH SINGER-SONGWRITER JAMES BAY HAS HIT ON THE FORMULA THAT MAKES GRAMMY VOTERS SWOON AND CRITICS OF A CERTAIN AGE TAKE NOTICE"
*– NEWSDAY*

"…THE VARIETY OF BRITISH SINGER-SONGWRITERS HAS GROWN TO ENCOMPASS SOUL CROONERS, FOLK HOWLERS AND MODEST WHISPERERS. SOMEHOW, JAMES BAY IS ALL OF THOSE THINGS, AND MORE."
*– NEW YORK TIMES*

"YET ANOTHER GOOD LOOKING BRITISH BOY WITH A DEEP UNCANNY VOICE… THE REAL STAR REMAINS IN HIS OTHERWORLDY CROON."
*– PEOPLE MAGAZINE*

"IT'S ALWAYS BEEN HIM, HIS GUITAR, AND HIS SOUL-BARRING SOUND."
*– TEEN VOGUE*

"(JAMES BAY) HAS BREAKOUT SINGER – SONGWRITER'S RISING STAR STATUS….THIS IS PURE MUSIC MAGIC"
*– NYLON*

"…A LIKELY HEIR TO THE BRIT-FOLK-POP THRONE..."
*– YAHOO*



# FOR YOUR GRAMMY® CONSIDERATION

## OF MONSTERS AND MEN

"(BENEATH THE SKIN) ONE OF THE BIGGEST ALBUMS OF THE SUMMER"
*– ENTERTAINMENT WEEKLY*

"(OF MONSTERS AND MEN)…SENSITIVE ACOUSTIC BALLADRY AKIN TO ARCADE FIRE AND THE DECEMBERISTS."
*– THE NEW YORK TIMES*

"(I OF THE STORM) …SO POWERFUL"
*- RADIO.COM*

"ON THE NEW RECORD, (OF MONSTERS AND MEN) DISPLAY A NEWFOUND SENSE OF INTIMACY"
*–ROLLING STONE*

"…ENTRANCING VOCALS AND CLIMACTIC BUILD TO A CHORUS WHERE VOICES RAIN DOWN FROM ON HIGH"
*- USA TODAY*

"THIS 11-TRACK OPUS…FEATURES MORE OF THE HEARTFELT ANTHEMS THAT HAVE MADE OF MONSTERS AND MEN ONE OF THE BIGGEST BREAKOUT ACTS OF THE LAST FIVE YEARS."
*– NYLON*

"EPIC INDIE-POP CHILLS"
*- NME*



# FOR YOUR GRAMMY® CONSIDERATION

FLORENCE + THE MACHINE

"FLORENCE AND THE MACHINE HITS TOP SPOT [#1]"
*- NEW YORK TIMES*

"'LOLLAPALOOZA: BEST OF THE FEST. SHE'S BACK AND STRONGER THAN EVER..."
*- ROLLING STONE*

"CAPTIVATING"
*- USA TODAY*

"...HER VOICE HAS NEVER BEEN BETTER"
*- LA TIMES*

"FLORENCE AND THE MACHINE ELECTRIFIES..."
*- THE HUFFINGTON POST*

"RIVETING"
*- ENTERTAINMENT WEEKLY*



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# FOR YOUR GRAMMY® CONSIDERATION

# SETH MacFARLANE

"VOCALLY RELAXED... PERFECT PITCH AND PLAYS IT COOL"
*- NEW YORK TIMES*

"CALL SETH MacFARLANE A RENAISSANCE MAN..."
*- BILLBOARD*

"...PUT HIM UP THERE WITH NAT, BING, AND FRANK..."
*- ELLE*

"EXTRAVAGANTLY TALENTED..."
*- VANITY FAIR*

"MacFARLANE EXHIBITS AN EASY COMMAND OF SINATRA-LIKE SWAGGER..."
*- LA TIMES*

"... THE ONE THING HE JUST MIGHT BE SERIOUS ABOUT IS CLASSIC POP MUSIC OF THE GREAT AMERICAN SONGBOOK ERA."
*- LA TIMES*

"THIS GUY CAN REALLY SING!"
*- ENTERTAINMENT TONIGHT*

"SETH MacFARLANE IS ONE INCREDIBLY TALENTED GENTLEMAN."
*- HUFFINGTON POST*

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# FOR YOUR GRAMMY® CONSIDERATION

" ...THE CREATIVITY ON JEKYLL + HYDE IS ASTONISHING"
*- USA TODAY*

"THEY'RE MUSIC LOVERS WITH A BROAD RANGE OF INFLUENCES, AND THEY DON'T LET PRE-DETERMINED MUSICAL GENRES LIMIT THEIR SCOPE."
*- ASSOCIATED PRESS*

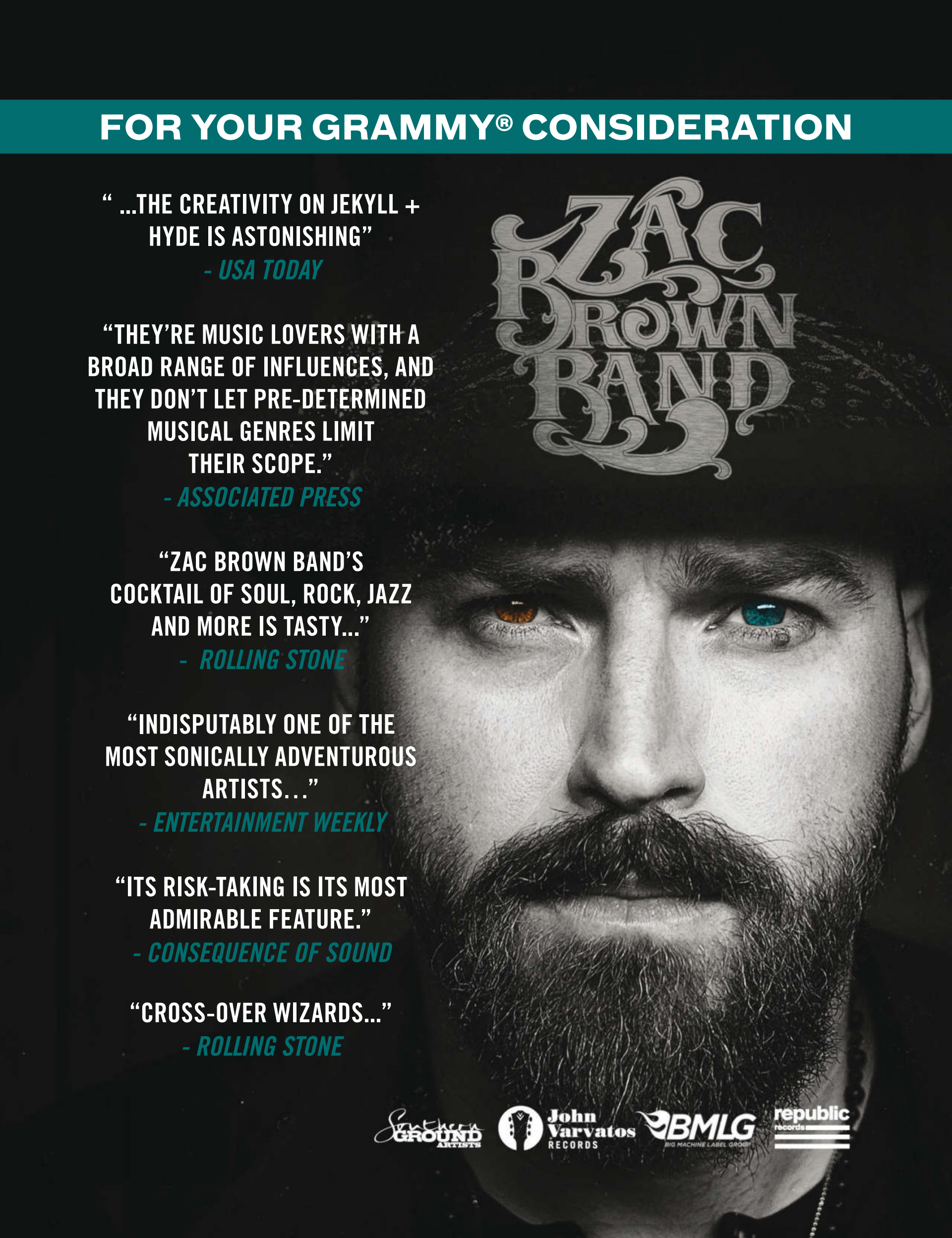
"ZAC BROWN BAND'S COCKTAIL OF SOUL, ROCK, JAZZ AND MORE IS TASTY..."
*- ROLLING STONE*

"INDISPUTABLY ONE OF THE MOST SONICALLY ADVENTUROUS ARTISTS..."
*- ENTERTAINMENT WEEKLY*

"ITS RISK-TAKING IS ITS MOST ADMIRABLE FEATURE."
*- CONSEQUENCE OF SOUND*

"CROSS-OVER WIZARDS..."
*- ROLLING STONE*

ZAC BROWN BAND



Southern Ground Artists · John Varvatos Records · BMLG Big Machine Label Group · republic records


FOR YOUR GRAMMY® CONSIDERATION
FIFTY SHADES OF GREY
"...THIS COMPANION TO 'FIFTY SHADES OF GREY' IS A BLOCKBUSTER IN ITS OWN RIGHT."
- ROLLING STONE
"'FIFTY SHADES OF GREY' SOUNDTRACK HITS HARD ENOUGH TO LEAVE A LASTING MARK"
- BILLBOARD
"SEXIEST SOUNDTRACK EVER"
- US WEEKLY
" 'GREY' ALREADY GENERATING HEAT OVER ITS MUSIC"
- USA TODAY
"HERE'S A SOUNDTRACK THAT DOUBLES YOUR PLEASURE."
- US WEEKLY
"16 SHADES OF SEXY"
- ENTERTAINMENT WEEKLY
"PREPARE TO GET CRAZY IN LOVE, IN LUST AND EVERYTHING IN BETWEEN."
- ASSOCIATED PRESS
UNIVERSAL
A COMCAST COMPANY
republic records

# FOR YOUR GRAMMY® CONSIDERATION

"A REMARKABLE DOCUMENTARY ABOUT AMY WINEHOUSE'S TRAGICALLY SHORT LIFE."
*- VANITY FAIR*

"AN UNFORGETTABLE PORTRAIT OF THE CULT OF CELEBRITY IN THE IPHONE ERA."
*- VARIETY*

"AN EXTRAORDINARY, POWERFUL WORK."
*- INDIEWIRE*

"A RUSH OF JOY AND GRIEF."
*- VILLAGE VOICE*

"BEAUTIFULLY CELEBRATES A WONDERFUL AND TRAGIC LIFE."
*- TWITCH FILM*

"A STAR IS BORN ALL OVER AGAIN."
*- THE GUARDIAN*

# AMY

A24 republic records

# FOO FIGHTERS
# SONIC HIGHWAYS

**8 SONGS. 8 STUDIOS. 8 CITIES.**

**8 EPISODES OF THE ACCLAIMED HBO DOCUSERIES DIRECTED BY DAVE GROHL.**

**2 EMMYS.**

**2 MILLION+ TICKETS SOLD ON THE FOO FIGHTERS' SONIC HIGHWAYS TOUR.**

**CERTIFIED GOLD ALBUM.**

**#1 ROLLING STONE 2014 READERS POLL**

**#1 MOST PLAYED ALTERNATIVE RADIO ARTIST 2015**

**#2 MOST PLAYED ROCK RADIO ARTIST 2015**

**"SOMETHING FROM NOTHING" #1 FOR 8 WEEKS AT ALTERNATIVE AND ROCK RADIO.**

**FOO FIGHTERS 20TH #1 ROCK SMASH.**

**"Dave Grohl, the great drummer, inspirational songwriter, former member of Nirvana and current leader of the Foo Fighters, recently discovered the extent to which he is an American musician... Writing songs that work up to emotionally hot choruses is one of Mr. Grohl's great skills... They're about risk, inspiration, faith and heroism."**
***—THE NEW YORK TIMES***

**"Dave Grohl Steps Up as Rock's 'Sonic' Ambassador"**
***—USA TODAY***

**"Twenty years into their career and the Foo Fighters are as hard as ever... 'Something From Nothing'... gets a little extra firepower thanks to Cheap Trick guitarist Rick Nielsen... a chugging rock anthem about rising to the top"**
***—BILLBOARD***

**"The band poised to become one of the most significant in music history"**
***—AMERICAN SONGWRITER***

**"The most ambitious album Foo Fighters have made in their 20-year career. Whether they're celebrating Buddy Guy in Chicago or getting in touch with their punk-rock roots in D.C., the bedrock force remains their anthemic guitar charge. By now, that's a classic American sound in its own right."**
***—ROLLING STONE***

RCA

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billboard **HOT 100**



From left: Gomez, Swift and King are making waves, but men are dominating the charts in 2015.

# Selena, Taylor And Elle Crash The Boys' Club

IN 2015, THE TOP OF THE Billboard Hot 100 is, to quote **Connie Francis** (the first woman to crown the chart, in 1960), where the boys are.

Since January, just one song by a female act has risen to No. 1: **Taylor Swift**'s "Bad Blood" — with help from featured rapper **Kendrick Lamar** — in June. Instead, male stars like **Bruno Mars**, **The Weeknd** and **Wiz Khalifa** have ruled. Compare that with 2014, when six singles by solo women roared to No. 1, at one point locking men out from the top for 19 weeks in a row. If no more songs by female soloists reign this year, 2015 will tie 1982 and 1994 for the fewest No. 1s by solo women since 1969, when none led.

Even so, women in addition to Swift are scoring chart victories in 2015, including **Selena Gomez**, who netted her highest Hot 100 rank (No. 5) with "Good for You" (featuring **ASAP Rocky**), and **Elle King**, who cracks the top 20 with her breakthrough "Ex's & Oh's" (22-20).

What is behind the male domination? **Sharon Dastur**, iHeartMedia senior vp programming integration, says it's a coincidence, not a trend. "Last year, we didn't see a lot of the guys," she says. "We went a lot of years without alternative songs crossing to pop. It's all just cyclical. We have some big projects to come: **Adele**, **Ariana Grande** and **Ellie Goulding**. It'll bring a balance."

—GARY TRUST

| 2 Weeks Ago | Last Week | This Week | Title CERTIFICATION / PRODUCER (SONGWRITER) | Artist / IMPRINT/PROMOTION LABEL | Peak Position | Weeks On Chart |
|---|---|---|---|---|---|---|
| 1 | 1 | 1 | #1 4 WKS **The Hills** ▲3 | **The Weeknd** | 1 | 20 |
| | | | MANO,ILLANGELO [A.TESFAYE,A.BALSHE,E.NICKERSON,C.MONTAGNESE] | XO/REPUBLIC | | |
| 4 | 3 | 2 | DG **Hotline Bling** | **Drake** | 2 | 10 |
| | | | NINETEEN85 [A.GRAHAM,P. JEFFERIES,T.THOMAS] | YOUNG MONEY/CASH MONEY/REPUBLIC | | |
| 2 | 2 | 3 | **What Do You Mean?** ▲ | **Justin Bieber** | 1 | 6 |
| | | | MDL,J.BIEBER [J.BIEBER,J.BOYD,M.LEVY] | SCHOOLBOY/RAYMOND BRAUN/DEF JAM | | |
| 5 | 7 | 4 | SG **Watch Me** ● | **Silento** | 3 | 33 |
| | | | BOLO DA PRODUCER [T.B.MINGO,R.L.HAWK] | BOLO/CAPITOL | | |
| 6 | 5 | 5 | **679** | **Fetty Wap** Feat. Remy Boyz | 5 | 15 |
| | | | PEOPLES [W.J.MAXWELL,A.COSME JR.,J.POPE,B.GARCIA] | RGF/300 | | |
| 3 | 4 | 6 | **Can't Feel My Face** ▲2 | **The Weeknd** | 1 | 18 |
| | | | A.PAYAMI,MAX MARTIN [A.TESFAYE,MAX MARTIN,S.KOTECHA,P.SVENSSON,A.PAYAMI] | XO/REPUBLIC | | |
| 7 | 6 | 7 | **Locked Away** | **R. City** Feat. Adam Levine | 6 | 12 |
| | | | DR. LUKE,CIRKUT [T.THOMAS,T.THOMAS,L.GOTTWALD,H.R.WALTER,T.TENNILLE] | KEMOSABE/RCA | | |
| 11 | 9 | 8 | **Stitches** ▲ | **Shawn Mendes** | 8 | 20 |
| | | | DAYLIGHT,J.T.GEIGER II,D.PARKER [D.PARKER,J.T.GEIGER II,D.KYRIAKIDES] | ISLAND/REPUBLIC | | |
| 10 | 8 | 9 | AG **Wildest Dreams** ● | **Taylor Swift** | 8 | 7 |
| | | | MAX MARTIN,SHELLBACK [T.SWIFT,MAX MARTIN,SHELLBACK] | BIG MACHINE/REPUBLIC | | |
| 8 | 10 | 10 | **Good For You** ▲ | **Selena Gomez** Feat. A$AP Rocky | 5 | 16 |
| | | | N. MONSON,SIR NOLAN,A$AP ROCKY,H.DELGADO [J.MICHAELS,J.TRANTER,R.MAYERS] | INTERSCOPE | | |

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music.
Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.



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**CHASE RICE**
Gonna Wanna Tonight

The country star, 29, released his major-label debut, *Ignite the Night*, in August 2014.

**"Gonna Wanna Tonight" is surprisingly sensual, given your country-rock catalog. What made you go there?**
I'm not that sweet, romantic guy too often. But deep down it's in there, so I felt like I'd let it show a bit. I had [2014 single] "Ride," a cover of [R&B singer] **SoMo**'s song — that's straight-up "I'm gonna ride." There's no hiding that! "Gonna Wanna Tonight" at least hints at what we're going to do instead of throwing it in your face.

**There have been other sexual songs coming out of Nashville recently, like Jason Aldean's "Burnin' It Down" and Eric Church's "Like a Wrecking Ball." Why do you think that is?**
Because sex is great. It's as simple as that. I'm here because of sex; you're here because of sex. I don't know about anyone else, but I love pushing the boundary.

**How do your fans react to it live?**
I don't have to sing a word. As soon as I start playing, the crowd screams like crazy. It's kind of a chick song, but last night I pulled a little kid onstage. He sang every word into the microphone for the chorus. It was one of the coolest moments I've had onstage.

—ELIAS LEIGHT



3

**JUSTIN BIEBER**
What Do You Mean?

The first single from *Purpose*, due Nov. 13, becomes **Bieber**'s first No. 1 on the Mainstream Top 40 radio airplay tally. It debuted as his first chart-topper on the Sept. 19 Hot 100.

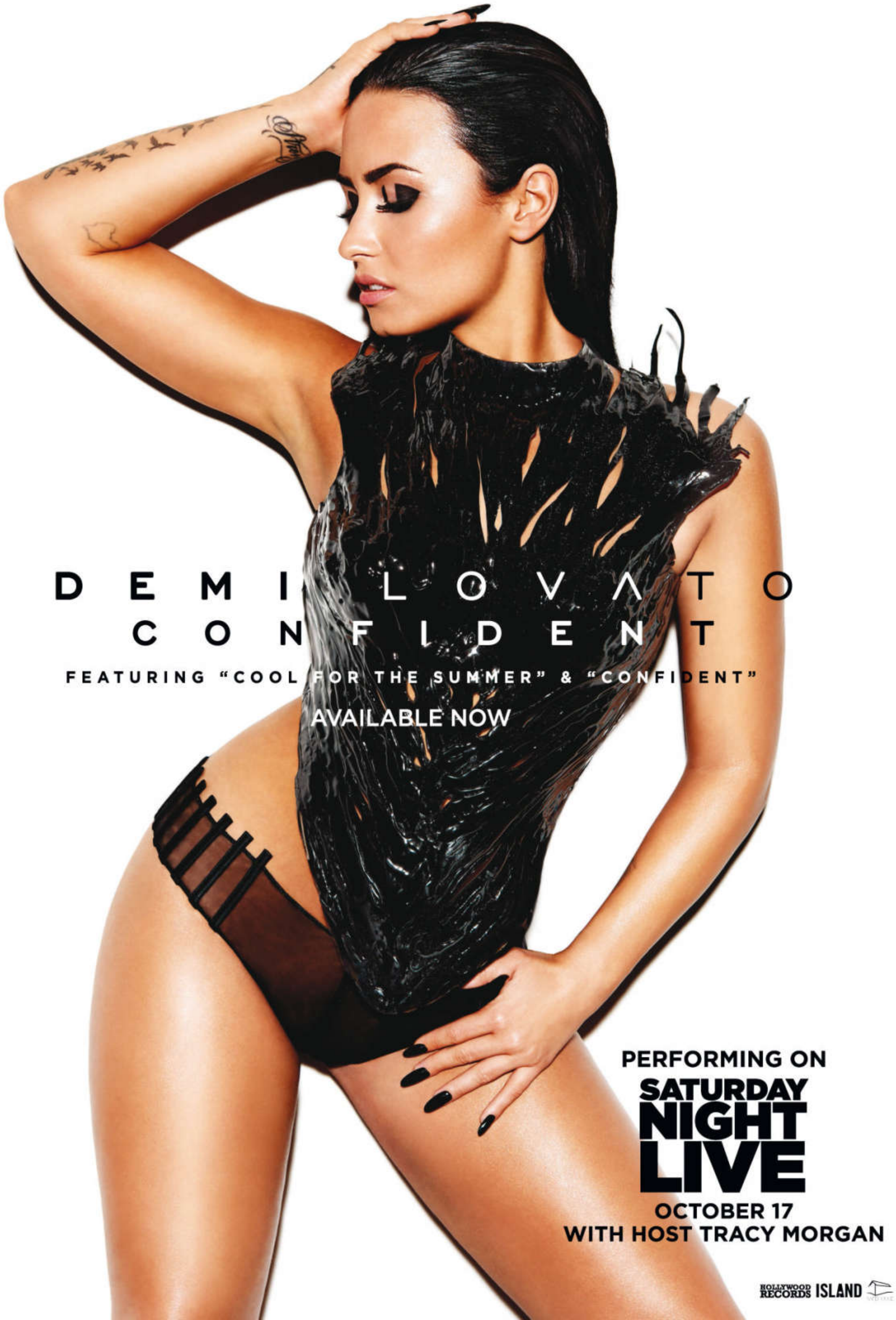
| 2 Weeks Ago | Last Week | This Week | Title CERTIFICATION / PRODUCER (SONGWRITER) | Artist / IMPRINT/PROMOTION LABEL | Peak Position | Weeks On Chart |
|---|---|---|---|---|---|---|
| 25 | 20 | 21 | **Drag Me Down** / J.BUNETTA,J.RYAN (J.SCOTT,J.RYAN,J.BUNETTA) | **One Direction** / SYCO/COLUMBIA | 3 | 10 |
| 23 | 23 | 22 | **See You Again** ▲[3] / DJ FRANK E,C.PUTH,A.CEDAR (J.FRANKS,A.CEDAR,C.J.THOMAZ,C.PUTH) | **Wiz Khalifa** Feat. Charlie Puth / UNIVERSAL STUDIOS/ATLANTIC/RRP | 1 | 31 |
| 22 | 29 | 23 | **On My Mind** / MAX MARTIN (E.J.GOULDING,MAX MARTIN,S.KOTECHA,I.SALMANZADEH) | **Ellie Goulding** / CHERRYTREE/INTERSCOPE | 22 | 3 |
| 26 | 25 | 24 | **Shut Up And Dance** ▲[3] / T.PAGNOTTA (N.PETRICCA,E.MAIMAN,K.RAY,S.WAUGAMAN,B.BERGER,R.MCMAHON) | **WALK THE MOON** / RCA | 4 | 48 |
| 14 | 27 | 25 | **Uptown Funk!** ▲[6] / M.RONSON,J.B.HASKER,BRUNO MARS (M.D.RONSON,J.B.HASKER,BRUNO MARS,P.M.LAWRENCE II, L.SIMMONS,R.WILSON,C.WILSON,R.TAYLOR,R.WILSON,D.C.GALLASPY,N.J.WILLIAMS) | **Mark Ronson** Feat. Bruno Mars / RCA | 1 | 48 |
| 19 | 26 | 26 | **Fight Song** ▲[2] / J.LEVINE (R.PLATTEN,D.BASSETT) | **Rachel Platten** / COLUMBIA | 6 | 26 |
| 24 | 24 | 27 | **Where Are U Now** ▲[2] / SKRILLEX,DIPLO (S.MOORE,T.W.PENTZ,J.BIEBER,J.BOYD,K.RUBIN,I.WARE) | **Skrillex & Diplo With Justin Bieber** / MAD DECENT/OWSLA/ATLANTIC | 8 | 32 |
| 41 | 33 | 28 | **Like I'm Gonna Lose You** ●[3] / C.GELBUDA,M.TRAINOR (M.TRAINOR,J.WEAVER,C.SMITH) | **Meghan Trainor** Feat. John Legend / EPIC | 28 | 14 |
| 47 | 41 | 29 | **Here** / POPOAK,W.U.D.S.KOLE (A.CARACCIOLO,A.WANSEL,W.FELDER, C.TILLMAN,I.HAYES III,S.T.GERONGCO,R.T.GERONGCO,T.LAM) | **Alessia Cara** / EP ENTERTAINMENT/DEF JAM | 29 | 10 |
| 33 | 32 | 30 | **Where Ya At** / L.WAYNE (N.D.WILBURN,L.WAYNE,A.GRAHAM) | **Future** Feat. Drake / A-1/FREEBANDZ/EPIC | 30 | 12 |
| 31 | 31 | 31 | **Love Myself** / MATTMAN & ROBIN (M.LARSSON,R.FREDIKSSON,O.HOLTER,J.MICHAELS,J.TRANTER) | **Hailee Steinfeld** / REPUBLIC | 30 | 9 |
| 17 | 19 | 32 | **Cool For The Summer** ▲ / MAX MARTIN,A.PAYAMI (S.KOTECHA,MAX MARTIN,A.KRONLUND,D.LOVATO) | **Demi Lovato** / SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD | 11 | 15 |
| 39 | 40 | 33 | **How Deep Is Your Love** / CALVIN HARRIS,DISCIPLES,I.WROLDSEN (CALVIN HARRIS, N.DUVALL,G.KOOLMAN,L.MCDERMOTT,I.WROLDSEN) | **Calvin Harris & Disciples** / FLY EYE/COLUMBIA | 33 | 12 |
| 36 | 34 | 34 | **Strip It Down** / J.STEVENS,J.STEVENS (L.BRYAN,J.M.NITE,R.COPPERMAN) | **Luke Bryan** / CAPITOL NASHVILLE | 34 | 10 |
| 28 | 30 | 35 | **All Eyes On You** / A.DELCATA,MR. MORRIS,R.R.WILLIAMS,O.T.MARA,I.C.M.BROWN,A.DELCATA,D.MORRIS,K.COSSOM, A.DAVIDSON,S.DAVIDSON,S.COMBS,A.HENDERSON,S.HOWSE,S.A.JORDAN,B.MCCANE,C.WALLACE) | **Meek Mill** Feat. Chris Brown & Nicki Minaj / MAYBACH/ATLANTIC | 21 | 16 |
| 21 | 28 | 36 | **Marvin Gaye** / C.PUTH (C.PUTH,J.FROST,J. LUTTRELL,N.SEELY) | **Charlie Puth** Feat. Meghan Trainor / ARTIST PARTNERS GROUP/ATLANTIC | 21 | 17 |
| 38 | 38 | 37 | **Thinking Out Loud** ▲[5] / J.GOSLING (E.C.SHEERAN,A.WADGE) | **Ed Sheeran** / ATLANTIC | 2 | 53 |
| 49 | 48 | 38 | **Same Old Love** / STARGATE,BENNY BLANCO (T.E.HERMANSEN,M.S.ERIKSEN,B.LEVIN,C.AITCHISON,R.GOLAN) | **Selena Gomez** / INTERSCOPE | 38 | 4 |
| 44 | 39 | 39 | **Again** / PEOPLES,SHY BOOGS (W.J.MAXWELL,B.GARCIA,E.J.TIMMONS) | **Fetty Wap** / RGF/300 | 33 | 9 |
| 32 | 35 | 40 | **Flex (Ooh Ooh Ooh)** ▲ / NITTI,DJ SPINZ (D.D.LAMAR,C.MOORE,G.HILL) | **Rich Homie Quan** / RICH HOMIEZ/THINK IT'S A GAME | 26 | 25 |
| 34 | 36 | 41 | **Back To Back** / DAXZ,N.SHEBIB,DRAKE (A.GRAHAM,I.CARTER,N.I.SHEBIB) | **Drake** / YOUNG MONEY/CASH MONEY/REPUBLIC | 21 | 10 |
| 35 | 42 | 42 | **Want To Want Me** ▲ / I.KIRKPATRICK (J.DESROULEAUX,S.MARTIN,L.ROBBINS,I.KIRKPATRICK,M.ALLAN) | **Jason Derulo** / BELUGA HEIGHTS/WARNER BROS. | 5 | 31 |
| 29 | 37 | 43 | **Uma Thurman** ▲ / J.SINCLAIR,YOUNG WOLF HATCHLINGS (FALL OUT BOY,W.HASHMI, I.YOUNG,L.O'DONNELL,J.SINCLAIR,J.MARSHALL,R.MOSHER) | **Fall Out Boy** / DCD2/ISLAND/REPUBLIC | 22 | 27 |
| 56 | 46 | 44 | **Levels** / I.KIRKPATRICK,THE MONSTERS & STRANGERZ (S.DOUGLAS,TRILEY, I.KIRKPATRICK,M.LOMAX,J.JOHNSON,S.JOHNSON,S.MARTIN) | **Nick Jonas** / SAFEHOUSE/ISLAND/REPUBLIC | 44 | 7 |
| 45 | 45 | 45 | **Sugar** / AMMO,CIRKUT (A.LEVINE,J.COLEMAN,L.GOTTWALD,J.K.HINDLIN,M.POSNER,H.R.WALTER) | **Maroon 5** / 222/INTERSCOPE | 2 | 39 |
| 37 | 43 | 46 | **Bad Blood** ▲[4] / MAX MARTIN,SHELLBACK (T.SWIFT,MAX MARTIN,SHELLBACK,K.DUCKWORTH) | **Taylor Swift** Feat. Kendrick Lamar / BIG MACHINE/REPUBLIC | 1 | 24 |
| 42 | 44 | 47 | **Earned It (Fifty Shades Of Grey)** ▲ / S.MOCCIO,J.QUENNEVILLE (A.TESFAYE,S.MOCCIO,J.QUENNEVILLE,A.BALSHE) | **The Weeknd** / UNIVERSAL STUDIOS/REPUBLIC | 3 | 42 |
| 53 | 49 | 48 | **Lose My Mind** / R. COPPERMAN,B.ELDREDGE (B.ELDREDGE,H.MORGAN,R.COPPERMAN, B.BURTON,T.D.CALLAWAY,G.F.REVERBERI,G.P.REVERBERI) | **Brett Eldredge** / ATLANTIC/WMN | 48 | 18 |
| 50 | 51 | 49 | **Planes** ● / VINYLZ,FRANK DUKES (J.P.FELTON,A.HERNANDEZ, A.WOODS,J.COLE,A.FEENY,A.ADAMS,R.HARRIS,K.JEFFRIES) | **Jeremih** Feat. J. Cole / MICK SCHULTZ/DEF JAM | 44 | 20 |
| 43 | 47 | 50 | **Worth It** ▲[2] / STARGATE,O.KAPLAN (PRISCILLA RENEA,M.S.ERIKSEN,T.E.HERMANSEN,O.KAPLAN) | **Fifth Harmony** Feat. Kid Ink / SYCO/EPIC | 12 | 34 |
| 12 | 12 | 11 | **Lean On** ▲ / DJ SNAKE,DIPLO,P.MECKSPER (K.M.ORSTED, W.S.E.GRIGAHCINE,T.W.PENTZ,P.MECKSPER) | **Major Lazer & DJ Snake** Feat. MØ / MAD DECENT | 4 | 27 |
| 13 | 13 | 12 | **Photograph** ● / J.B.HASKER (E.C.SHEERAN,J.MCDAID) | **Ed Sheeran** / ATLANTIC | 10 | 22 |
| 9 | 11 | 13 | **Cheerleader** ▲[3] / C.DILLON,O.PASLEY (O.PASLEY,C.DILLON, M.BRADFORD,S.DUNBAR,R.DILLON) | **OMI** / LOUDER THAN LIFE/ULTRA/COLUMBIA | 1 | 25 |
| 16 | 15 | 14 | **Downtown** / R.LEWIS (B.HAGGERTY,R.LEWIS,E.S.NALLY,J.KARP,J.RAWLINGS, J.DUTTON,E.FLORY-BARNES,T.HAGGERTY,D.ASPLUND) | **Macklemore & Ryan Lewis** Feat. Eric Nally, Melle Mel, Kool Moe Dee & Grandmaster Caz / MACKLEMORE/WARNER BROS. | 14 | 7 |
| 20 | 17 | 15 | **Hit The Quan** / BUCK NASTY (R.COLBERT) | **iLoveMemphis** / PALM TREE/RUSH HOUR/RECORDS | 15 | 8 |
| 52 | 21 | 16 | **Jumpman** / NOT LISTED (NOT LISTED) | **Drake & Future** / A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 16 | 3 |
| 18 | 14 | 17 | **Trap Queen** ▲ / T.FADD (W.J.MAXWELL,T.FADD) | **Fetty Wap** / RGF/300 | 2 | 38 |
| 15 | 16 | 18 | **My Way** / NICK E BEATS (W.J.MAXWELL,A.COSME JR.,D.EAGLES) | **Fetty Wap** Feat. Monty / RGF/300 | 7 | 14 |
| 27 | 18 | 19 | **Renegades** ● / ALEX DA KID (A.GRANT,S.N.HARRIS,N.FELDSHUH,C.HARRIS,A.LEVINE) | **X Ambassadors** / KIDINAKORNER/INTERSCOPE | 18 | 26 |
| 30 | 22 | 20 | **Ex's & Oh's** / D.BASSETT (E.KING,D.BASSETT) | **Elle King** / RCA | 20 | 14 |

PREVIOUS PAGE: GOMEZ: C FLANIGAN/GETTY IMAGES; SWIFT: GEORGE PIMENTEL/LPS/GETTY IMAGES FOR TAS; KING: KEVIN WINTER/GETTY IMAGES. THIS PAGE: RICE: JON-PAUL BRUNO; BIEBER: JENS KALAENE/AP IMAGES

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Charts Legend on billboard.com/biz for complete rules and explanations.

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AVAILABLE NOW
PERFORMING ON
SATURDAY NIGHT LIVE
OCTOBER 17
WITH HOST TRACY MORGAN
HOLLYWOOD RECORDS
ISLAND

# Billboard Hot 100

DATA FOR WEEK OF 10.24.2015

| 2 Weeks Ago | Last Week | This Week | Title CERTIFICATION / PRODUCER (SONGWRITER) | Artist / IMPRINT/PROMOTION LABEL | Peak Position | Weeks On Chart |
|---|---|---|---|---|---|---|
| 65 | 65 | 51 | **Antidote** WONDAGURL,EESTBOUND (I.WEBSTER,E.OSHUNRINDE,B.VAN MIERLO, T.BRENNECK,D.GUY,L.MICHELS,N.MOVSHON,H.STEINWEISS) | **Travi$ Scott** GRAND HUSTLE/EPIC | 51 | 5 |
| 75 | 52 | 52 | **Big Rings** NOT LISTED (NOT LISTED) | **Drake & Future** A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 52 | 3 |
| 73 | 68 | 53 | **White Iverson** POST MALONE (A.POST,T.M.ROBERTS) | **Post Malone** REPUBLIC | 53 | 5 |
| 64 | 59 | 54 | **Break Up With Him** ● S.MCANALLY (M.RAMSEY,T. ROSEN,B.T.URSI,G.SPRUNG,W.SELLERS) | **Old Dominion** RCA NASHVILLE | 54 | 14 |
| 70 | 53 | 55 | **Diamonds Dancing** NOT LISTED (NOT LISTED) | **Drake & Future** A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 53 | 3 |
| 66 | 63 | 56 | **Burning House** J.BHASKER,T.JOHNSON (C.OCH,T.JOHNSON,J.BHASKER) | **Cam** ARISTA NASHVILLE | 56 | 13 |
| 55 | 54 | 57 | **Save It For A Rainy Day** B.CANNON,K.CHESNEY (A.DORFF,M.RAMSEY,B.T.URSI) | **Kenny Chesney** BLUE CHAIR/COLUMBIA NASHVILLE | 54 | 12 |
| 58 | 60 | 58 | **El Perdon (Forgiveness)** SAGA WHITEBLACK (N.RIVERA CAMINERO,SAGA WHITEBLACK, J.D.MEDINA VELEZ,T.THOMAS,T.THOMAS,MARTY JAMES,E.M.IGLESIAS) | **Nicky Jam & Enrique Iglesias** CODISCOS/LA INDUSTRIA/RCA/SONY MUSIC LATIN | 56 | 29 |
| 40 | 50 | 59 | **John Cougar, John Deere, John 3:16** D.HUFF,K.URBAN (S.MCANALLY,R.COPPERMAN,J.OSBORNE) | **Keith Urban** HIT RED/CAPITOL NASHVILLE | 40 | 18 |
| 69 | 70 | 60 | **I'm Comin' Over** ● C.CROWDER,C.YOUNG (C.YOUNG,C.CROWDER,J.HOGE) | **Chris Young** RCA NASHVILLE | 57 | 15 |
| 67 | 67 | 61 | **Anything Goes** ● J.MOI (F.MCTEIGUE,C.G.TOMPKINS,C.WISEMAN) | **Florida Georgia Line** REPUBLIC NASHVILLE | 61 | 13 |
| 60 | 64 | 62 | **Comfortable** BIG FRUIT (K.T.CAMPBELL,L.CLOPTON,D.JACKSON,T.BALOGUN) | **K Camp** 427/FTE/INTERSCOPE | 54 | 10 |
| 51 | 55 | 63 | **House Party** ▲ Z.CROWELL,S.MCANALLY (S.HUNT,Z.CROWELL,J.FLOWERS) | **Sam Hunt** MCA NASHVILLE | 26 | 19 |
| 77 | 61 | 64 | **Liquor** A.STITH,THE AQUARIUS (C.M.BROWN,A.STITH,O.SAMPSON) | **Chris Brown** RCA | 61 | 6 |
| 59 | 58 | 65 | **Right Hand** VINTZ,FRANK DUKES (A.GRAHAM,A.HERNANDEZ,A.FEENY,X.GUNESBERK,T.BRYANT) | **Drake** YOUNG MONEY/CASH MONEY/REPUBLIC | 58 | 4 |
| 74 | 72 | 66 | **No Role Modelz** D.BARNES (J.COLE,D.BARNES,M.WHITEMON,P.BEAUREGARD, J.HOUSTON,T.STEVENS,E.T.STEVENS,D.STEVENS,B.JONES) | **J. Cole** DREAMVILLE/ROC NATION/COLUMBIA | 66 | 8 |
| 61 | 57 | 67 | **RGF Island** YUNG LAN (W.J.MAXWELL,M.S.MODI) | **Fetty Wap** RGF/300 | 57 | 3 |
| 63 | 66 | 68 | **Smoke Break** J.JOYCE (C.UNDERWOOD,C. DESTEFANO,H.LINDSEY) | **Carrie Underwood** 19/ARISTA NASHVILLE | 43 | 7 |
| 92 | 83 | 69 | **Die A Happy Man** D.HUFF,J.FRASURE (THOMAS RHETT,S.DOUGLAS,J.SPARGUR) | **Thomas Rhett** VALORY | 69 | 3 |
| 72 | 75 | 70 | **Fly** D.HUFF (M.MARLOW,T.DYE,T.VARTANYAN) | **Maddie & Tae** DOT | 61 | 13 |
| 81 | 62 | 71 | **Digital Dash** NOT LISTED (NOT LISTED) | **Drake & Future** A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 62 | 3 |
| 86 | 69 | 72 | **Scholarships** NOT LISTED (NOT LISTED) | **Drake & Future** A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 69 | 3 |
| 82 | 81 | 73 | **Gonna Wanna Tonight** C. DESTEFANO (S.MCANALLY,J.M.NITE,J.ROBBINS) | **Chase Rice** DACK JANIELS/COLUMBIA NASHVILLE | 73 | 9 |
| 79 | 80 | 74 | **Let Me See Ya Girl** M.CARTER (C.SWINDELL,M.CARTER,J.STEVENS) | **Cole Swindell** WARNER BROS. NASHVILLE/WMN | 74 | 10 |
| 57 | 73 | 75 | **Buy Me A Boat** ● C.JANSON,C.DUBOIS,B.ANDERSON (C.JANSON,C.DUBOIS) | **Chris Janson** WARNER BROS. NASHVILLE/WAR | 41 | 20 |
| 80 | 79 | 76 | **Nothin' Like You** C. DESTEFANO (D.SMYERS,S.MOONEY,A.GORLEY,C. DESTEFANO) | **Dan + Shay** WARNER BROS. NASHVILLE/WAR | 75 | 9 |
| 68 | 77 | 77 | **This Could Be Us** MIKE WILL MADE-IT,MARZ (A.S.BROWN,K.U.BROWN,M.L.WILLIAMS,M.MIDDLEBROOKS) | **Rae Sremmurd** EARDRUMA/INTERSCOPE | 49 | 18 |
| 93 | 88 | 78 | **Come Get Her** MIKE WILL MADE-IT,A+ (A.L.S.BROWN,K.U.BROWN,M.L.WILLIAMS,A.HOGAN) | **Rae Sremmurd** EARDRUMA/INTERSCOPE | 78 | 4 |
| 89 | 76 | 79 | **I'm The Plug** NOT LISTED (NOT LISTED) | **Drake & Future** A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 76 | 3 |
| 96 | 93 | 80 | **Blase** D.RUDNICK (T.GRIFFIN JR,N.D.WILBURN,A.L.S.BROWN,K.U.BROWN,G.HILL) | **Ty Dolla $ign** Feat. Future & Rae Sremmurd ATLANTIC | 80 | 4 |



1

**THE WEEKND**
The Hills

**The Weeknd** breaks his own just-set personal record as "The Hills" rules the Billboard Hot 100 for a fourth week. The R&B/pop star previously led for three weeks with his first No. 1, "Can't Feel My Face." Can "The Hills" keep rolling at the summit? Helping its cause are its two newly released remixes, one featuring **Nicki Minaj**, who joined The Weeknd for his performance of the song on NBC's *Saturday Night Live* (Oct. 10), and the other featuring **Eminem**. (All versions of the track will count toward its singular Hot 100 rank.) —G.T.

| 2 Weeks Ago | Last Week | This Week | Title CERTIFICATION / PRODUCER (SONGWRITER) | Artist / IMPRINT/PROMOTION LABEL | Peak Position | Weeks On Chart |
|---|---|---|---|---|---|---|
| - | 84 | 81 | **Don't** DOPE BOI (B.TILLER,I.B.STEWART,T.HOLLINS,JR.,M.CAREY,J.DUPRI,B.M.COX,J.AUSTIN) | **Bryson Tiller** TRAPSOUL/RCA | 81 | 2 |
| 85 | 74 | 82 | **Live From The Gutter** NOT LISTED (NOT LISTED) | **Drake & Future** A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 74 | 3 |
| HOT SHOT DEBUT | | 83 | **Back Up** IROCKSAYS (D.M.TRIMBLE,K.A.ADAMS,S.M.ANDERSON,C.GOSBERRY) | **DeJ Loaf** Feat. Big Sean IBGM/COLUMBIA | 83 | 1 |
| 95 | 94 | 84 | **Powerful** DIPLO,PICARD BROTHERS (TW.PENTZ,M.PICARD,C.PICARD,O.RILEY,J.UBER,F.HALL,E.J.GOULDING) | **Major Lazer** Feat. Ellie Goulding & Tarrus Riley MAD DECENT/INTERSCOPE | 84 | 3 |
| 87 | 97 | 85 | **Gonna** S.HENDRICKS (L.LAIRD,C.WISEMAN) | **Blake Shelton** WARNER BROS. NASHVILLE/WMN | 85 | 4 |
| - | 82 | 86 | **Change Locations** NOT LISTED (NOT LISTED) | **Drake & Future** A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 82 | 2 |
| - | 78 | 87 | **Plastic Bag** NOT LISTED (NOT LISTED) | **Drake & Future** A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 78 | 2 |
| 94 | 90 | 88 | **Ginza** SKY,MOSTLY (J.A.OSORIO BALVIN,R.RAMIREZ SUAREZ, D.CANO RIOS,S.VIILLADA HOYOS,C.A.PATINO GOMEZ) | **J Balvin** CAPITOL LATIN/UMLE | 88 | 5 |
| 91 | 98 | 89 | **Nothing But Trouble (Instagram Models)** COOK CLASSICS,C.PUTH (C.PUTH,D.CARTER) | **Lil Wayne & Charlie Puth** BIG BEAT/ATLANTIC | 87 | 4 |
| NEW | | 90 | **Break Up In A Small Town** ● Z.CROWELL,S.MCANALLY (S.HUNT,Z.CROWELL,S.MCANALLY) | **Sam Hunt** MCA NASHVILLE | 90 | 1 |
| - | 87 | 91 | **Jersey** NOT LISTED (NOT LISTED) | **Future** A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 87 | 2 |
| - | 95 | 92 | **New Americana** LIDO (A.FRANGIPANE,L.PRINCIPATO,C.UBER,J.MTUME) | **Halsey** ASTRALWERKS/CAPITOL | 92 | 5 |
| - | 100 | 93 | **Hide Away** NOISECASTLE III (G.BARLETTA,B.MCLAUGHLIN,B.NEWBILL) | **Daya** ARTBEATZ | 93 | 3 |
| RE-ENTRY | | 94 | **The Fix** DJ MUSTARD,M.ADAMS (C.HAYNES, JR.,D.MCFARLANE,M.ADAMS, C.BLANCHARD,D.BELL,K.ROLLINS,O.BROWN,MGAYE,D.RITZ) | **Nelly** Feat. Jeremih RECORDS | 86 | 2 |
| RE-ENTRY | | 95 | **Stressed Out** M.ELIZONDO (T.JOSEPH) | **twenty one pilots** FUELED BY RAMEN/RRP | 87 | 3 |
| RE-ENTRY | | 96 | **Cecilia And The Satellite** M.VIOLA,J.FLANNIGAN,A.GRAHN (A.MCMAHON,J.FLANNIGAN,A.GRAHN) | **Andrew McMahon In The Wilderness** CRUSH MUSIC/VANGUARD/CMG | 96 | 3 |
| 76 | 91 | 97 | **Ghost Town** MAX MARTIN,A.PAYAMI (A.LAMBERT,S.FOX,MAX MARTIN,T.KARLSSON,A.PAYAMI) | **Adam Lambert** WARNER BROS. | 64 | 17 |
| - | 86 | 98 | **Jugg** S.SINGLETARY (W.J.MAXWELL,A.COSME JR.,S.SINGLETARY) | **Fetty Wap** Feat. Monty RGF/300 | 86 | 2 |
| NEW | | 99 | **Stay A Little Longer** J.JOYCE (J. OSBORNE,T.J. OSBORNE,S.MCANALLY) | **Brothers Osborne** EMI NASHVILLE | 99 | 1 |
| RE-ENTRY | | 100 | **Hold Each Other** D.ROMER,M.TUCCILLO (I.AXEL,C.VACCARINO,D.ROMER-FRIEDMAN,Z.BECK) | **A Great Big World** Feat. FUTURISTIC BLACK MAGNETIC/EPIC | 99 | 2 |



19

**X AMBASSADORS**
Renegades

The track tops Adult Top 40 (3-1) and tallies a 17th week at No. 1 on Rock Airplay. It also rises 10-9 on the all-format Radio Songs chart (80 million in audience, up 6 percent).



29

**ALESSIA CARA**
Here

The 19-year-old Canadian scores her first top 40 Hot 100 hit with her debut antisocial anthem. "Here" also hits the Radio Songs top 40 (43-32; 39 million, up 22 percent).

THE WEEKND: C.FLANIGAN/GETTY IMAGES; X AMBASSADORS: LAUREN K ALLEN. CARA: MARK DAVIS/GETTY IMAGES

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The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc.

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"IT'S BEEN A LONG DAY WITHOUT YOU, MY FRIEND, AND I'LL TELL YOU ALL ABOUT IT WHEN I SEE YOU AGAIN."
FOR YOUR CONSIDERATION
BEST ORIGINAL SONG
"SEE YOU AGAIN"
WIZ KHALIFA FEAT. CHARLIE PUTH
FURIOUS 7
ORIGINAL FILM
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*"Jonas shines all over this album."* –THE FADER

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"A BRIGHT FUTURE FOR MENDES SEEMS GUARANTEED" –NY DAILY NEWS

"MENDES DEBUT GOES WELL BEYOND WHAT YOU'D EXPECT FROM YOUR AVERAGE TEEN SENSATION." –NY DAILY NEWS

Debut Album
***HANDWRITTEN***
#1 on the Billboard
Top 200 Chart

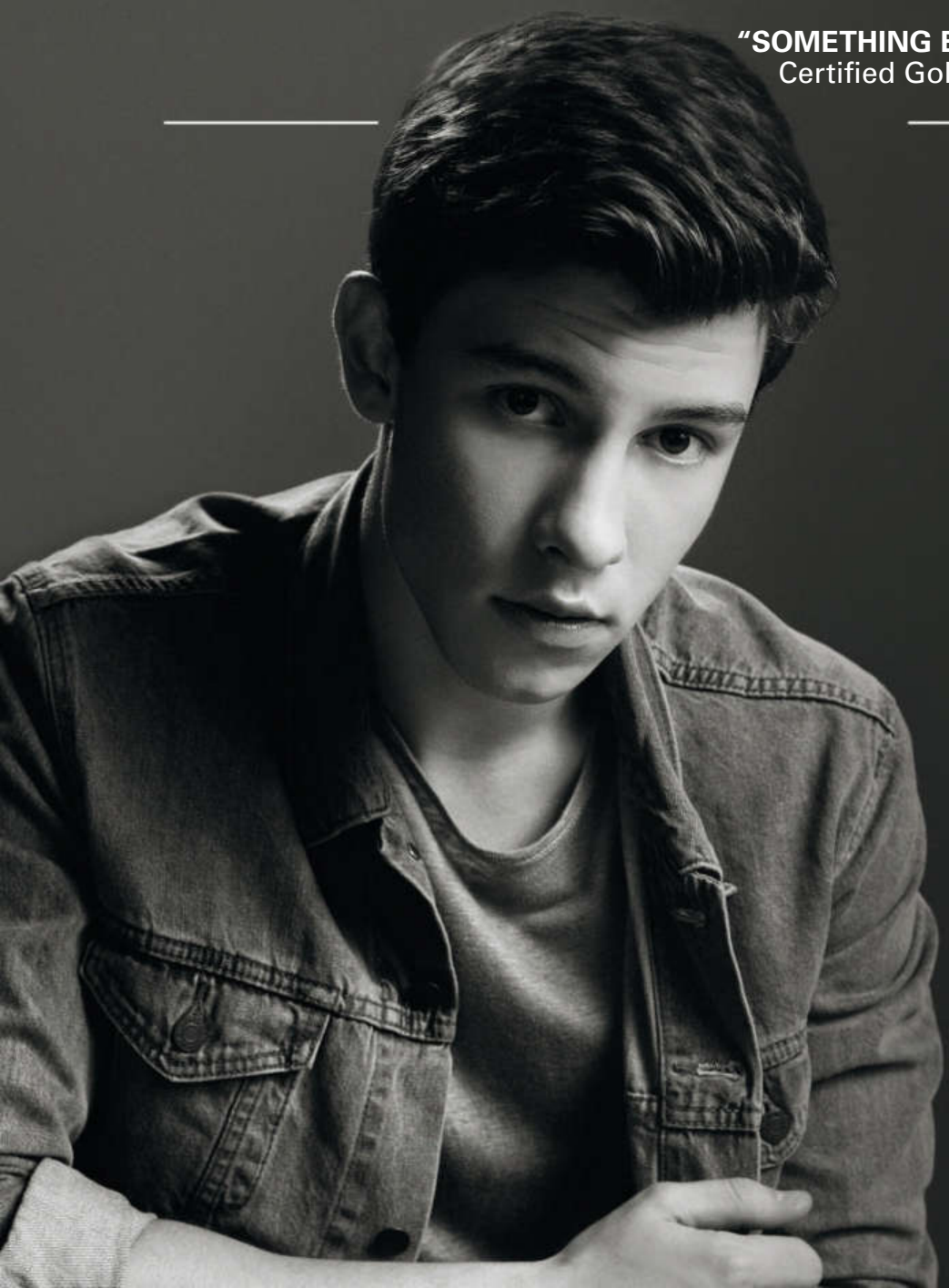
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**"SOMETHING BIG"**
Certified Gold

Toured with Taylor Swift

Sold out Headline Shows



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# FALL OUT BOY

**"*American Beauty/American Psycho*… reveals them as perhaps the only current mainstream rock combo capable of making big-venue sing-alongs that also reward deep headphone analysis. Against all odds, [Fall Out Boy] have claimed an elusive status as elder statesmen who still have both ideas in their skulls and fire in their bellies."** –ENTERTAINMENT WEEKLY

**"*American Beauty/American Psycho* is Fall Out Boy continuing to create its own musical reality — and inviting everyone else to catch up if they can."** –AV CLUB

---

***American Beauty/ American Psycho***
#1 on the Billboard Top 200 Chart
Top 5 Best Selling Album of the Year

**"Centuries"**
Certified 3x Platinum

**"Uma Thurman"**
Certified Platinum

New single **"Irresistible"** Out Now

---



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Ariana Grande, Andromeda (far left) and Ziggy photographed Sept. 28 in New York.

PHOTOGRAPHED BY ERIC OGDEN



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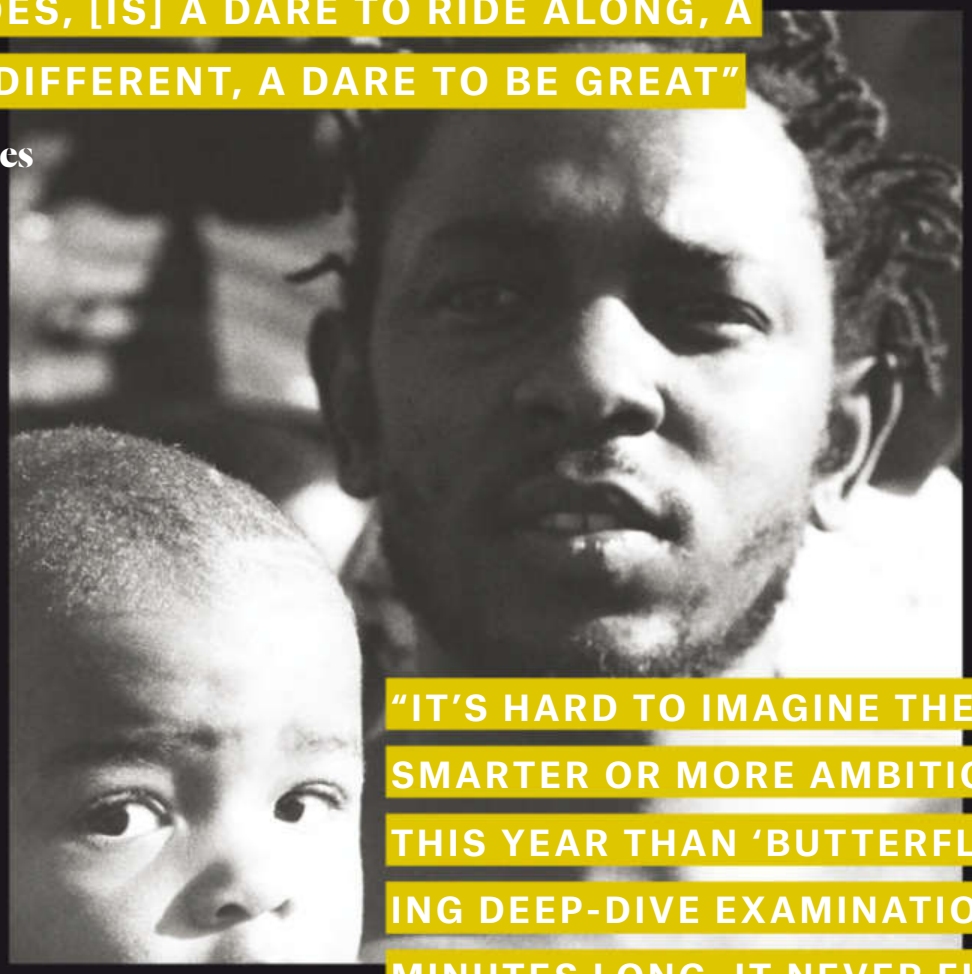
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Bandier in his office at Sony/ATV's New York headquarters.

# AS SONY/ATV MULLS SALE, SUCCESSION QUESTIONS ARISE

**DESPITE RECORD EARNINGS, THE PUBLISHING GIANT, RUN BY MARTIN BANDIER AND CO-OWNED BY THE MICHAEL JACKSON ESTATE, COULD BE CHANGING HANDS. WHAT HAPPENS NEXT?**

BY ED CHRISTMAN

WHEN SONY ENTERTAINMENT CEO **Michael Lynton** announced on Oct. 8 the company had initiated a buy/sell process for Sony/ATV Music Publishing — in which one of Sony/ATV's two joint owners, Sony Corp. and the **Michael Jackson** estate, is obligated to buy out the other or open up the bidding to additional parties — all eyes turned to veteran chairman/CEO **Martin Bandier**. Would the 74-year-old head of the country's top music publisher survive a changing of the ownership guard?

While both Lynton and Bandier sent reassuring memos to their staffs — with Bandier's boasting "our best years are still ahead of us" — the buy/sell takes place against a backdrop that includes a new contract negotiation for Bandier (sources say his deal is up at the end of March 2016 and he's pushing for an extension) and Lynton's weariness with what insiders describe as a prima-donna attitude displayed by Sony Music executives in general and Bandier in particular. (Bandier declined comment for this article.)



John Branca

In fact, sources say one reason Sony would want to sell its lucrative publishing business, which has an estimated value of $2 billion (its songwriters include **Taylor Swift**, **Lady Gaga**, **Ed Sheeran**, **Lennon & McCartney** and **Leiber & Stoller**) and has ranked as *Billboard*'s top publisher for more than three years, is because there is no succession plan in place for Bandier, who has spent his 40-year career in publishing.

Prior to taking the top job at Sony/ATV in 2007, Bandier spent 18 years at the helm of EMI Music Publishing and, in 2012, helped engineer the acquisition of his former employer. (Sony's share of EMI is not a part of the buy/sell.)

Bandier has mentored a generation of top publishing executives during his decades

## THE OVER UNDER



**Taylor Swift** tops The Weeknd and Ed Sheeran by landing six American Music Awards noms, including artist of the year.



Rapper **T.I.** says he "can't vote for the leader of the free world to be a woman," then quickly backtracks.



Pitchfork Media founder/CEO **Ryan Schreiber** joins the mainstream as his company is acquired by Condé Nast.

BANDIER: MATT FURMAN/REDUX. BRANCA: MICHAEL KOVAC/WIREIMAGE. SWIFT: JOSIAH KAMAU/BUZZFOTO/GETTY IMAGES. T.I.: JESSE GRANT/GETTY IMAGES. SCHREIBER: STEPHEN LOVEKIN/GETTY IMAGES

in the business, and his top proteges, **Jody Gerson** and **Jon Platt**, are now running two of his competitors — respectively, Universal Music Publishing Group (with revenue of about $1 billion) and Warner/Chappell Music (revenue of about $500 million). This, says an insider, leaves no obvious successor at Sony/ATV and reminds Sony upper management of the sting of Gerson's departure in 2014 — an exit many viewed as a failing on Bandier's part.

Insiders point to several possible heirs apparent. **Guy Moot**, who serves as Sony/ATV's president of U.K. and European creative, is said to be Bandier's favorite. Other front-runners include Sony/ATV U.S. co-presidents **Rick Krim** and **Danny Strick**, CFO **Joe Puzio**, executive vp business and legal affairs **Peter Brodsky** and executive vp advertising, film and TV **Brian Monaco**. Another contender is **John Branca**, a trustee of the Jackson estate with **John McClain**. "Branca really wants to take this over," says a source. While Branca's relationship with Bandier had been close, a source says it has become strained in recent months due to Bandier quashing the estate's voice in the Sony/ATV dealings. (Reps for Sony Corp. of America, Sony/ATV and the Jackson estate declined comment.)

Although it's no secret within Sony that Lynton is not a fan of Bandier, sources expect the latter's contract to be at least partially extended for the sake of continuity. "If you are launching this process, there are already enough moving parts," says one insider.

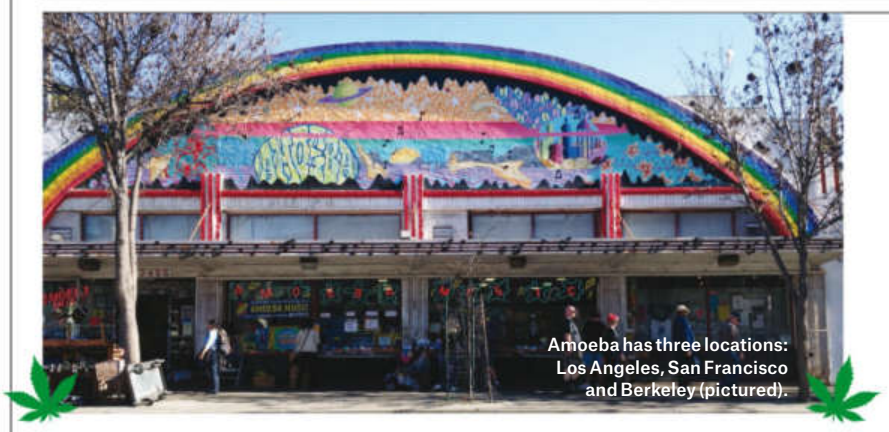
"Marty eventually pushes away, or out, anybody he perceives as a threat to his leadership," says a former employee, noting that with the veteran publisher's options being limited (he's not likely to take over UMPG or Warner/Chappell), his bargaining power is only so strong. Another insider adds, "There is no succession plan, and that's by Marty's design."

### SIZING UP SONY/ATV'S NEXT OWNER

**WHAT'S FOR SALE?**
A 50 percent stake in Sony/ATV, which had revenue of about $595 million in 2014. *Billboard* estimates that revenue from the Sony/ATV portfolio totaled about $490 million, while $105 million of that came from a 15 percent administration fee for administering the EMI portfolio, which generates $700 million in annual revenue.

**WHY THE JACKSON ESTATE WOULD SELL**
It seems unlikely that the estate would be eager to take on a huge amount of debt, or another equity partner, to finance the acquisition, rather than receiving a payout of at least $1 billion. However, other sources say the estate is "bullish" about buying out Sony/ATV: After cleaning up the estate's financial problems, Branca and McClain could likely raise capital from a private equity firm or even the non-Sony owners of EMI Music.

**WHY SONY WOULD SELL**
Sony corporate's impatience extends beyond Bandier: Sources say management doesn't like the complicated ownership structure of Sony/ATV. The company administers EMI Music Publishing but owns just 29 percent; the Jackson estate owns 10 percent; other partners include Mubadala Development Co., Jynwel Capital, Blackstone Group's GSO Capital Partners and **David Geffen**. A sale would free up resources and provide capital that could be used to pay down Sony's $5 billion-plus in debt. As one source familiar with the personalities involved says, "Lynton is a seller; he is not a buyer." On the other hand, a Sony purchase would bring clarity to the ownership structure and allow it to reap the synergy benefits from the outright ownership of both a publishing company and record label.



Amoeba has three locations: Los Angeles, San Francisco and Berkeley (pictured).

## Amoeba Looks To House Pot Dispensary

Staffers at the California record retailer may soon ask customers: "Sour Diesel with your *Dark Side of the Moon*?"

Amoeba Records in Berkeley, Calif., has a novel approach to stave off declining revenue: pot. "It's one product a brick-and-mortar retailer can get into," says store co-founder **Marc Weinstein**, who has applied to open a dispensary in Amoeba's Telegraph Avenue location (medical marijuana is legal, though limited in certain jurisdictions, throughout the state). "With companies like Amazon dominating the [music] market, we've added T-shirts and merchandise to our product mix, and it barely pays our expenses." (The Berkeley shop earns half of what it did in 2008, and its staff is down from 90 to 35 people.)

Bud as an income boost already is working at Amoeba's store in San Francisco, which in 2014 opened an annex of Green Evaluations — a $44 service offering "patients" examinations by a physician licensed to prescribe medical marijuana. Weinstein says those proceeds now cover half the rent at that store.

So are pot pairings next? First the store needs to beat six other bids to open a new dispensary. Meanwhile, advocates like Record Store Day co-founder **Michael Kurtz** are getting louder. "Marijuana and music both can help people and their local communities stay healthy," he says. —ANDY GENSLER

## BRAD PAISLEY HEADS TO COLLEGE

The Country Nation Tour will soundtrack NCAA football season with nine free on-campus shows

**Brad Paisley** is hitting nine football-crazy campuses this fall (Sept. 10 to Oct. 15) for a tour that will play to about 120,000 people, most of them between the ages of 18 and 24. "It's a demographic every single artist, brand and sponsor wants," says William Morris Endeavor Nashville co-head **Rob Beckham**, who brokered the deal. (Financial details were not disclosed, but the concerts are all billed as free.)

The concept behind Country Nation: Coordinate a branded outing that capitalizes on the frenzy surrounding NCAA football but brings the tailgate *onto* campus. Paisley, 42 — whose current single, "Country Nation" (from the Sony album *Moonshine in the Trunk*), name-checks 18 schools — turned out to be the perfect partner. Zaxby's, a chicken restaurant chain that has more than 700 locations in 16 states and airs commercials regularly during college football telecasts, came in as a sponsor to help defray the cost of production. The trek's synergies also extended to IMG, a company that WME acquired in a $2 billion deal in 2013; its IMG College division represents some 200 schools.

"If you hook them now on country music, they'll listen to it the rest of their lives," says Paisley of college-age music fans. "I don't want to see any of this wave go away." —RAY WADDELL

**COLLEGES MENTIONED IN 'COUNTRY NATION'**

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# Tony Martell's 40-Year Quest To Conquer Cancer

The veteran music exec has raised $270 million in his son's name

BY FRANK DIGIACOMO



Yoko Ono and Martell at the T.J. Martell Foundation's 39th annual New York gala in October 2014.

FORTY YEARS AGO, TONY MARTELL promised his terminally ill 21-year-old son, **T.J.**, and the physician treating him, **James F. Holland**, that he would raise $1 million for cancer research. It took Martell three years to fulfill that promise — but, he tells *Billboard*, his philanthropical quest was far from over. Holland "took me around to several patients to more or less lay a guilt trip on me." One of those patients, recalls Martell, told him something that convinced him to stay in the game. "He said, 'You can live 30 days without food, seven days without water. But you can't live 60 seconds without hope.' "

When the T.J. Martell Foundation celebrates its 40th anniversary at its Top 40 Gala at Cipriani Wall Street in New York, scheduled for Oct. 15, the organization, named in memory of Martell's son, will have raised a total of $270 million during that time period and funded breakthroughs in the research and treatment of leukemia, prostate, bladder and other cancers. "There is a cure for everything," says Martell. "We just have to find it."

> "There is a cure for everything. We just have to find it."
> —*Tony Martell*

The gala, which was set to feature performances by **REO Speedwagon**, **Foreigner**, **Train**'s **Pat Monahan** and Australian singer-songwriter **Grace**, will pay special tribute to its founder and chairman and also honor Palm Restaurant Group co-chairmen/co-owners **Bruce Bozzi Sr.** and **Wally Ganzi**, Harman International chairman/president/CEO **Dinesh Paliwal**, fashion designer **John Varvatos** and Guggenheim Media Entertainment Group co-president/chief creative officer **Janice Min** and co-president **John Amato**.

Martell, a former CBS Records executive and longtime A&R man who signed **Electric Light Orchestra**, **Joan Jett**, **Ozzy Osbourne** and **Stevie Ray Vaughan** and worked with **The Isley Brothers** and **The O'Jays**, declined to divulge the total raised from this year's event but says it was a record. "The question is always 'How much have you raised?,' when we should be asking 'How many lives have you saved?' " he says. The two-time cancer survivor prefers to talk about advancements such as an approach to blood testing, funded by the Martell Foundation and developed by New York-Presbyterian Hospital/Columbia urologist-in-chief **Mitchell Benson** and other researchers, that "not only detects prostate cancer but [determines] who needs treatment right away," says Martell.

He also is excited about his foundation's funding of organoid growing, a process in which cancer cells are harvested from a patient's body, grown in vitro and used to determine the most effective path for treatment. "We let our researchers go off the beaten path to find new approaches," says Martell, adding the foundation annually brings together approximately 30 researchers and doctors to exchange ideas and generate new ones at its annual Scientific Consortium.

The organization will announce at the gala that its annual $50,000 Clive Davis Research Fellow Award will go to a scientist or medical professional in the field of leukemia research, the disease that claimed Martell's son. Martell, who lives in Madison, N.J., says he was in a grocery store recently when an elderly man approached him and said, "I want to thank your son for saving my life." That, he says, "made me feel so good."

EXCLUSIVE

## FAITH HILL, *OPRAH* VET TEAM UP FOR TALK SHOW

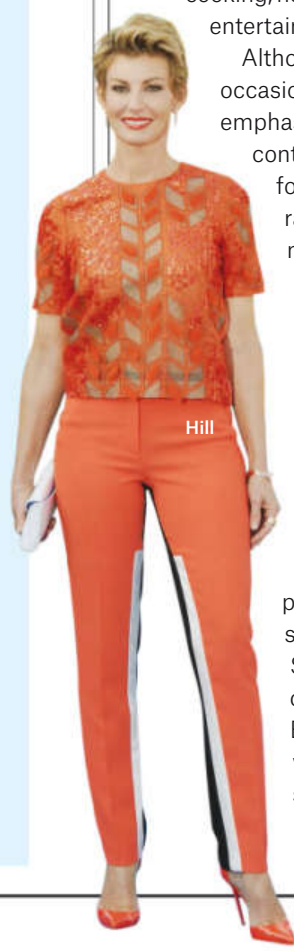
Cooking, home design and entertaining are on the menu, with *American Idol* alum Kellie Pickler set to host

BY KATE STANHOPE

Country music star **Faith Hill** is expanding her résumé and heading behind the camera to executive-produce a new daytime talk show with *Oprah* veteran **Lisa Erspamer**. The as-yet-untitled syndicated lifestyle program will be co-hosted by singer **Kellie Pickler**. (Both Hill and Pickler are represented by Creative Artists Agency.)

Pickler has long been a TV favorite, having risen to fame on season five of *American Idol*. The 29-year-old won *Dancing With the Stars* in 2013, the same year she released the album *The Woman I Am*, which has moved 60,000 units, according to Nielsen Music (Pickler has sold 1.5 million albums total). "This is a woman of so many talents," says Hill. "She possesses the ability to reach far beyond the camera and into the hearts of people, allowing you to feel immediately connected to her." Adds Erspamer: "Kellie is as real as anybody could ever be."

Also executive-produced by Hill's manager, Sandbox Entertainment's **Jason Owen**, the show will cover such topics as cooking, home design, gardening and entertaining.


Hill

Although famous faces will occasionally stop by, Erspamer emphasizes "this isn't a celebrity-contingent show." Co-hosts will focus on personal anecdotes rather than front-page gossip: more *Live With Kelly and Michael* and less *The View*.

The show will film in Nashville, although musical guests will not be a regular occurrence. "We've talked about **Dolly Parton** and other country artists, but the show is not going to be about country music," says Erspamer.

Competition, though, persists — **Harry Connick Jr.** is set to launch his own talk show in September 2016. Still, Hill and company are confident. Says Erspamer: "The days are gone where you can just wrap an entire show around one personality. Having a specific point of view, that's the difference."

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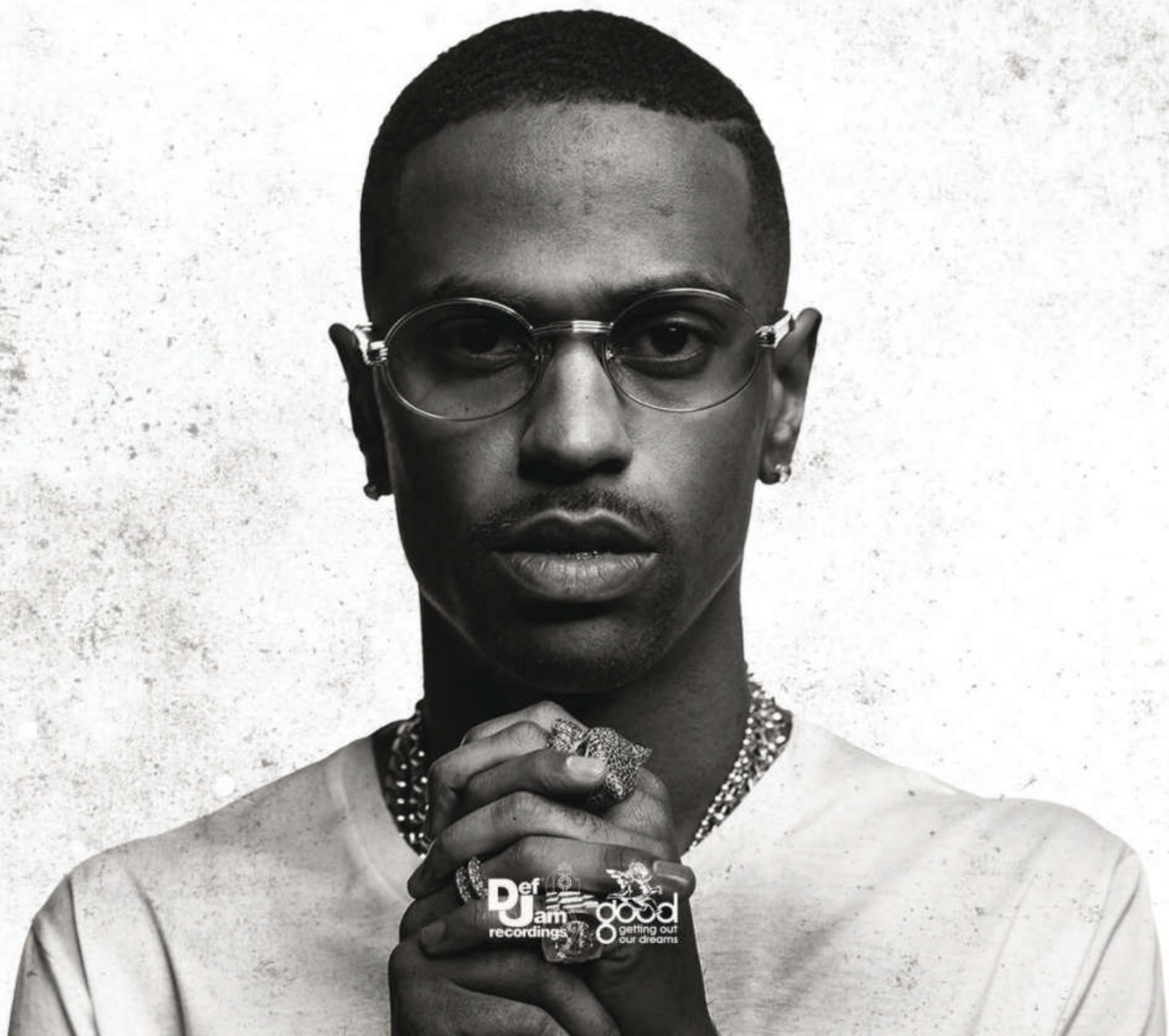
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FOUNDER/PRESIDENT, ULTRA MUSIC; PRESIDENT OF ELECTRONIC MUSIC, SONY MUSIC

# Patrick Moxey

The dance music veteran on 20 years of Ultra, OMI's global success and why, unlike many of his peers, he's happy to see EDM go mainstream

BY MATT MEDVED
PHOTOGRAPHED BY JAI LENNARD

ULTRA MUSIC FOUNDER/president **Patrick Moxey** may have cut his teeth throwing underground warehouse parties in 1980s New York, but the dance music veteran fully embraces the genre's move to the mainstream. "I've always wanted to make the music as popular as possible," says the 49-year-old, London-born, Boston-bred executive. It's working: The **Felix Jaehn** remix of **OMI**'s "Cheerleader" became Ultra's first No. 1 on the Billboard Hot 100 in July, topping the chart for six weeks with its tropical electronic sound.

The timing of that event was serendipitous, as 2015 represents the imprint's 20th anniversary. Founded by Moxey after a stint in artist management (**Moby**, **DJ "Little" Louie Vega**) and label jobs at PolyGram and Virgin, Ultra's hallmark has been its versatility and continued relevance — from nurturing the North American followings of '90s rave icons **Sasha & Digweed** to breaking a new generation of stars like **David Guetta**, **Calvin Harris** and **Deadmau5** during the subsequent stateside boom. It's also a label where **Pitbull**'s breakthrough hit, "I Know You Want Me (Calle Ocho)," can coexist with German techno stalwart **Loco Dice**'s forthcoming *Underground Sound Suicide* LP.

In 2013, Moxey steered Ultra into a strategic partnership with Sony that significantly bolstered its distribution and global marketing muscle. The results already have been apparent: Ultra notched a top 15 hit with the **Robin Schulz** remix of **Mr. Probz**'s "Waves" and won a heated bidding war for viral streaming sensation **Kygo** in 2014, while its A&R cross-pollination with Sony yielded **Chris Brown** and **Deorro**'s successful "Five More Hours" collaboration. With OMI set to release debut album *Me for You* on Oct. 16, Moxey is unsurprisingly bullish on dance music and his label's ability to stay on top of the genre's lightning-fast changes. "We've been involved with the constantly evolving flow of dance music sounds, whether it's tropical house, melodic house, deep house or trap," he says. "But great songs are the most important thing."

"It's easy to make the same record as everyone else — there are probably 100,000 big-room, progressive house EDM records out right now," says Moxey, photographed Aug. 25 at Ultra Music in New York. "There's not much point in making the next one."

**How did you get your start in dance?**
I started a radio show at the University of Chicago and ended up DJ'ing at a club called Smartbar. In the mid-1980s, there

GROOMING BY SPRING SUPER AT ENNIS

# TWENTYØNE PILØTS

## WHAT AN AMAZING YEAR!

#1 ALBUM BLURRYFACE (OVER 133,000 SØLD FIRST WEEK)

OVER 150 MILLIØN ALBUM STREAMS TØ DATE

SØLD ØUT US TØUR, HEADLINING ARENAS IN SUMMER 2016

EXPLØSIVE SMASHES AT MØDERN RØCK
'TEAR IN MY HEART' AND 'STRESSED ØUT'

BEST ALTERNATIVE BAND 2015 MTV EMA NØMINATIØN



was [the influential Chicago record store and dance label] Wax Trax Records, which was run by these goth guys who all wore black and were working with [industrial] artists in Belgium like **Front 242**, but they also were meeting the South Side [house music] guys like **Larry Heard** and **Marshall Jefferson**. I remember a big holiday party in a warehouse where they had the industrial guys from Europe and the South Side guys both playing — they were feeding off of each other's sounds. I was just a kid in the corner, and it was blowing my mind.

**How did that lead you to hosting warehouse parties in New York?**
I originally came for graduate film school at New York University. I attended class for about two weeks and thought, "If I do this, I'm going to end up being a professor like my dad." So I took a menial job proofreading advertising copy and started working for a warehouse party by night, and eventually started throwing my own. It was a whole culture of warehouse events that's hard to imagine now because the city's all cleaned up, but then, the police were more concerned about murders. They didn't care that you were throwing a party with 2,000 people.

**You basically started Ultra while you were working at PolyGram?**
I was working for **Russell Simmons** and that led to my first label, Payday Records, a hip-hop label through PolyGram. I signed **Jeru the Damaja** and managed [MC] **Guru** and **DJ Premier** from **Gang Starr** at the time. I was really getting a window into that scene — I was in the studio with **Notorious B.I.G.** when Premier was doing records with him; I met **Tupac**. But I also loved dance music, so I went to my boss and said, "Look, I think dance music is really on the way up." He's like, "Whatever you do, just keep it out of the building." So I started pressing up 12-inches — almost moonlighting from my job running Payday. **Roger Sanchez**'s "Transatlantic Soul" was the first Ultra record.

**How did the "Cheerleader" remix come about?**
I was in Montreal and heard the song in its reggae form — I was in the car with my top 40 promoter, and he had it on a mixtape. I really liked it and tracked it down. I knew there was something missing, so I had it mixed in Germany by Felix Jaehn, and it just fit perfectly. That was sort of moving a great song 180 degrees to open it up to the world, and now it has been No. 1 in 67 countries. It's our best-selling record to date.

**Kygo is one of your up-and-coming acts. Are you seeing that melodic, tropical sound he champions cross over into the mainstream?**
Yeah; it's exciting. I remember when **Britney Spears** [her 2011 hit "Hold It Against Me"] did a dubstep bridge — that was a moment where dubstep went overground. I felt the same when I heard **Justin Bieber**'s "What Do You Mean?" with the tropical flavors. But I guess that's just a tribute to the quality. The mainstream has to incorporate it to be relevant.

> "DJ culture peaked in 2013 — now, you've got to be a real artist."

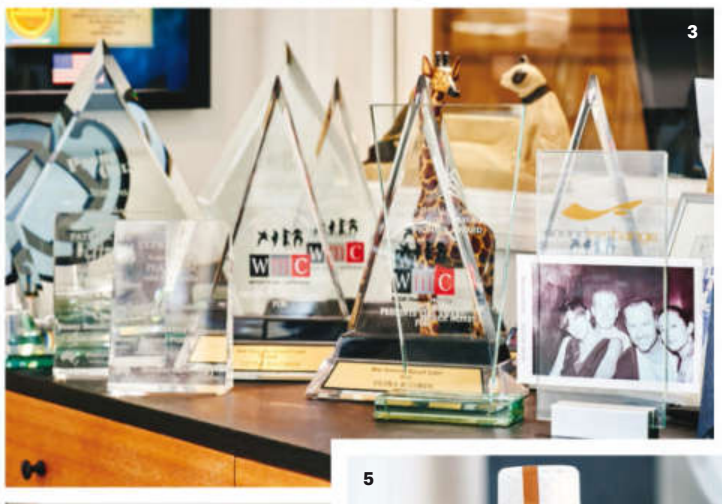
**Were there any cultural challenges in going from working with indies to being part of a major like Sony?**
It actually has worked surprisingly well. At first there was a certain amount of skepticism to working singles-driven dance acts — it was like, "Well, where's the album?" — but to some extent dance music is the closest thing to the 1950s, where you have the excitement of people buying singles. You can have a huge dance single every week — why not be the best at that?

**As dance music moves toward oversaturation, what are some challenges you see to its relevance and growth?**
Right now, there's almost a white noise of dance music. Everyone is making it — anyone with a laptop *can* make it. There's no barrier to entry like there used to be, like paying $1,000 to go into a studio. The challenge is going to be reinvention, and reinvention requires musicality. That's why I think the DJ culture peaked in 2013, and now we've moved to electronic artists, where you've got to be a real artist, from your live show to playing instruments. There's no room for somebody to get up and just play a couple of records anymore. Think about how ahead of his time Moby was with his [1999] *Play* album, with all those deep Southern chants. That's the type of innovation that will help build artists at this point, and that's the kind of musical curiosity that dance music artists need to keep growing.






**1** "I signed N.E.R.D. [featuring a mustachioed Pharrell Williams, center] to Virgin as senior vp of A&R in New York," says Moxey. **2** A gold album plaque for Gang Starr's *Full Clip*. "I managed them for 15 years, until they broke up." **3** "The triangular trophies are some of the many International Dance Music Awards Ultra has won for best U.S. dance label at the Winter Music Conference. Also in there is a picture of myself, my wife and KCRW [DJ] Jason Bentley." **4** "A cartoon drawing by Dutch cartoonist Joost Swarte. He's a friend of my mom's, and I'm a big fan." **5** "A 5-liter bottle of the new high-end Absolut vodka brand Elyx. I don't drink, but my staff has been chipping away at it after hours!"








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"Jackson finally seems like herself again -- actually an even wiser version of herself."- *Newsday*

"..the productions provide lushness, clarity and some sly reminders of sounds from Ms. Jackson's hits" - *New York Times*

"Triumphant." - *People Magazine*

"Unbreakable is a collection of songs about resilience and finding love both outwardly and from within. In keeping with her best work, it's full of bravado and soul-searching." - *TIME*

'..Ms. Jackson proves her significant talent remains undiminished..." - *The Wall Street Journal*

"Like Janet, it's timeless." - *Pitchfork*

RHYTHM NATION

BMG

The New Music Company

NOTED



Spears' new estate in Thousand Oaks, Calif.

10-07 →



Gail and Frank Zappa

**Gail Zappa** (nee **Adelaide Gail Sloatman**), widow of experimental rocker **Frank Zappa** and a longtime advocate for artists' rights, died at her home in Laurel Canyon, Calif. She was 70.

10-08 →

New West Records appointed **Mike Fabio** as director of digital marketing and publicist **Jake Lanier** as manager of media relations.

Roc Nation and New Community Management (**Edward Sharpe**, **Julian Casablancas & The Voidz**) announced a partnership deal.

10-09 →

Los Angeles-based blues-rock band **The Record Company** signed with Concord Music Group.

Former BBC Radio 1 controller **Andy Parfitt** joined Vevo as interim head of content and programming.



Parfitt

Rapper **Robert "Koopsta Knicca" Cooper Phillips**, a member of **Three 6 Mafia**, died in Memphis due to complications from a stroke. He was 40.

**Larry Rosen**, jazz producer and co-founder of GRP Records alongside pianist **Dave Grusin**, died following a battle with brain cancer in Park Ridge, N.J. He was 75.

10-10 →

Sony/ATV Music Publishing signed Norwegian DJ, songwriter and producer **Kygo** to a worldwide deal.

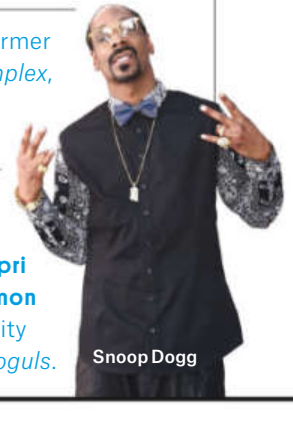


Kygo

Singer-songwriter **Robbin Thompson**, former lead vocalist of **Bruce Springsteen**'s '69 to '71 band **Steel Mill**, died of complications from cancer. He was 66.

**Brendan Frederick**, former vice president at *Complex*, joined Genius as director of content.

BET announced that **Snoop Dogg**, **Birdman**, **Jermaine Dupri** and entrepreneur **Damon Dash** will star in a reality series titled *Music Moguls*.



Snoop Dogg

10-11 →

**John Berg**, the Columbia Records art director who designed album covers for **Bob Dylan** and **Bruce Springsteen**, died following a battle with pneumonia in Southampton, N.Y. He was 83.



Lander

**Carey Lander**, keyboardist for Scottish indie-pop band **Camera Obscura**, died following a battle with osteosarcoma, a rare form of bone cancer. She was 33.

Pittsburgh police cited **Wiz Khalifa** for public urination outside a bar called The Flats.

10-12 →

Global Music Publishing signed writer-producer **Jeff "Gitty" Gitelman** to a worldwide co-publishing deal.

Big Deal Music elevated **Casey Robison** to partner/senior vp.

**John Legend** and wife **Chrissy Teigen** announced on Instagram that they are expecting their first child.

10-13 →

**Britney Spears** purchased a 21-acre estate in Thousand Oaks, Calif., for $7.4 million. The 12,464-square-foot "Italian villa" features a tennis court, library and infinity pool.

Sony/ATV Music Publishing signed **Pentatonix** to a worldwide deal.

## BIRTHDAYS

**Oct. 16**
John Mayer (38)
Wendy Wilson (46)
Flea (53)
Bob Weir (68)
**Oct. 17**
Eminem (43)
Wyclef Jean (46)
**Oct. 18**
Ne-Yo (36)
Wynton Marsalis (54)
Chuck Berry (89)
**Oct. 19**
Jennifer Holliday (55)
Patrick Simmons (67)
**Oct. 20**
Snoop Dogg (44)
Tom Petty (65)
**Oct. 21**
Jon Carin (51)

HOME: SPLASH NEWS; ZAPPA: REX FEATURES/AP IMAGES; PARFITT: CHRIS JACKSON/GETTY IMAGES; KYGO: CINDY ORD/GETTY IMAGES; LANDER: ANNABEL STAFF/REDFERNS/GETTY IMAGES; SNOOP: STEVE GRANITZ/WIREIMAGE

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ON THE *BILLBOARD* TOP 200 IN OVER 50 YEARS

#1 BROADWAY CAST ALBUM

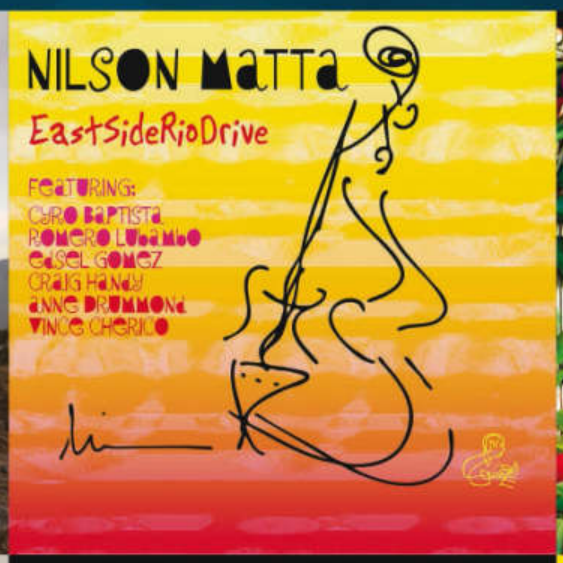
#3 RAP ALBUM IN THE COUNTRY

*BILLBOARD*'S FIRST EVER 5 STAR ALBUM REVIEW

**ORIGINAL BROADWAY CAST RECORDING** **HAMILTONBROADWAY.COM**

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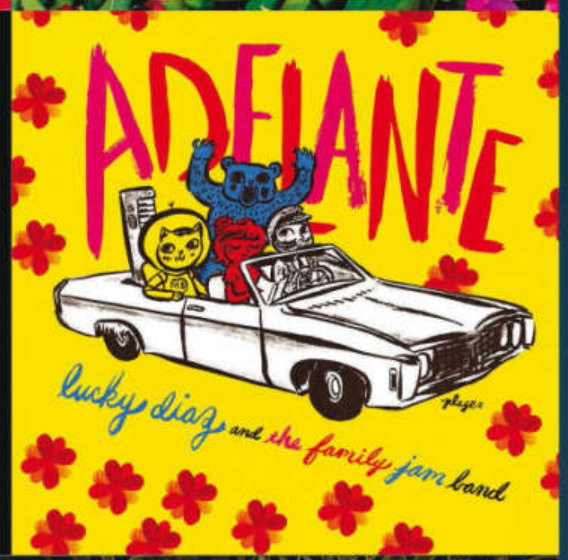


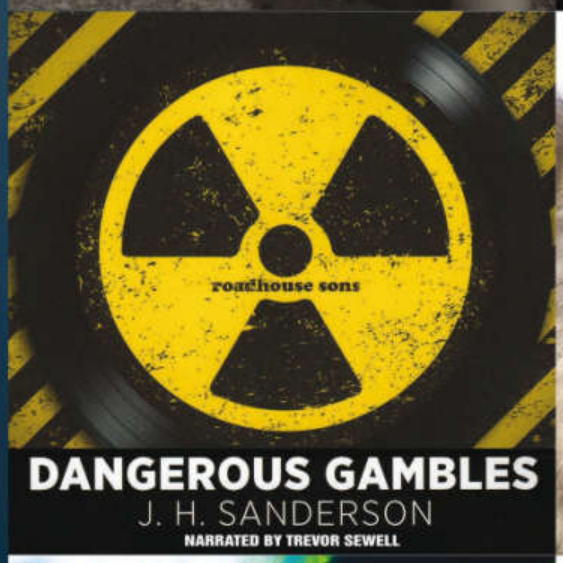








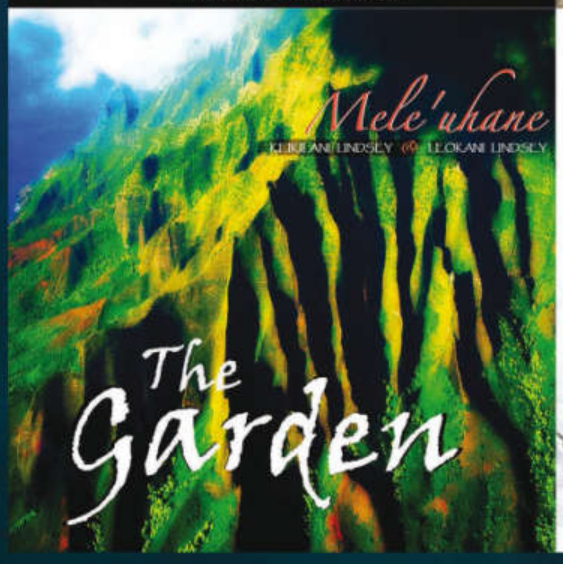








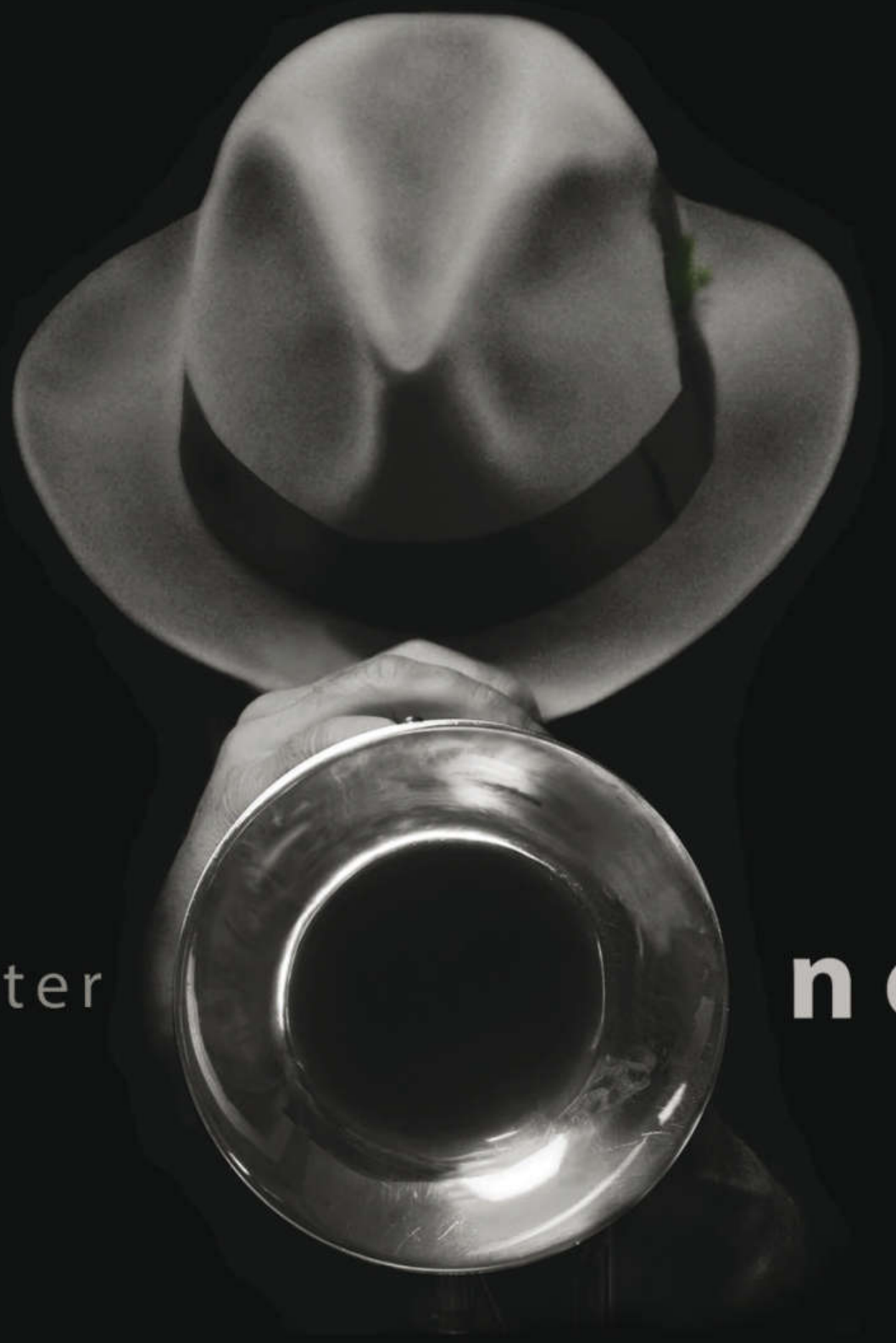




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jeff oster

# next

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"...BRILLIANT..." - **NILE RODGERS**

"LISTEN TO THIS...IT MATTERS" - **WILL ACKERMAN**

RETSO RECORDS

PRODUCED BY WILL ACKERMAN, TOM EATON AND JEFF OSTER
MIXED BY TOM EATON

# 7 DAYS *on the* SCENE



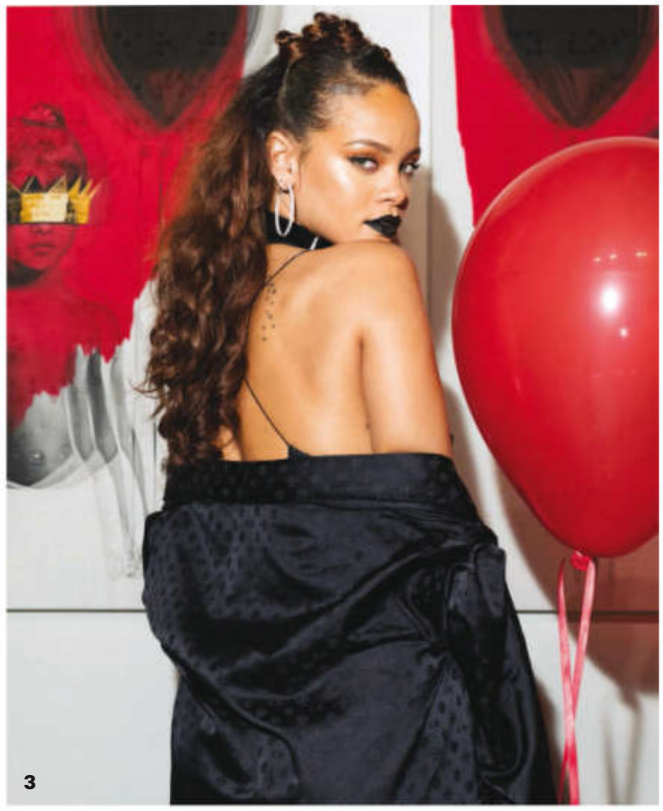
Future made a surprise performance complete with pyrotechnics at Centennial Olympic Park in his Atlanta hometown on Oct. 7. The concert was taped for the BET Hip Hop Awards, for which the rapper was nominated seven times.



OPENER: PRINCE WILLIAMS/WIREIMAGE. 1: COURTESY OF JOHN AMATO. 2: FOX. 3: CHRISTOPHER POLK/GETTY IMAGES. 4: MATT BARON/BEIMAGES. 5: CAMBRIA HARKEY. POLAROID: JAMES DEVANEY/WIREIMAGE


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Singer-songwriter Alexa Ray Joel (left), the daughter of Billy Joel and model Christie Brinkley (right), was the first artist to perform at the Barclays Center's new Billboard Lounge in Brooklyn. "My songbird!" Brinkley captioned this photo on Instagram. "You made us all proud!"

**1** From left: Republic Records chairman/CEO Monte Lipman, Tony Sal of XO, The Weeknd, *Billboard* co-president John Amato, Amir "Cash" Esmailian of XO and Republic Records executive vp Charlie Walk backstage at the taping of *Saturday Night Live* in New York on Oct. 10. **2** Kanye West landed himself a ticket to Hollywood when he surprise-auditioned for the final season of *American Idol* in San Francisco on Oct. 10. **3** "He's a genius, he's an artist, and he sees things beyond the surface," said Rihanna of collaborating with artist Roy Nachum on the art for her eighth album, *Anti*, which was revealed at MAMA Gallery in Los Angeles on Oct. 7. **4** Garbage's Shirley Manson in concert at The Greek Theatre in Los Angeles on Oct. 8. **5** Walk the Moon at weekend two of the Austin City Limits Music Festival at Zilker Park on Oct. 10.

# Latin American Music Awards

**LOS ANGELES, OCT. 8**

THE INAUGURAL LATIN AMERICAN MUSIC AWARDS took over Hollywood Boulevard with a red carpet that completely shut down the street. Airing live on Telemundo from the Dolby Theatre, the ceremony featured the kind of daring premieres, new collaborations and performances that kept the audience and participants enthralled. "I'm still shaking, I was so nervous," said DJ **Alex Sensation**, who debuted his song "Bailame" with **Shaggy**, **Yandel** and **Gene Noble** in what was his first televised performance. "I walked offstage, and my mom had texted me, in tears. I started crying too." Although the big winners of the night — **Enrique Iglesias** and **Nicky Jam** — weren't in attendance, the enthusiasm was not dampened. "We're making history," said **Daddy Yankee**. "Tonight is the first-ever Latin American Music Awards. Every time we look back in history, they'll say Daddy Yankee was in the first show." Audiences certainly responded to the novelty. The Latin AMAs reached 3.8 million total viewers, according to Nielsen, and ranked No. 1 in its time period in Miami and Houston among adults 18 to 49, regardless of language. —LEILA COBO


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Daddy Yankee posed with his two trophies, for favorite urban song for single "Sigueme y Te Sigo" and for favorite urban male artist — a highly contested category that pitted him against Don Omar, Nicky Jam and J Balvin.

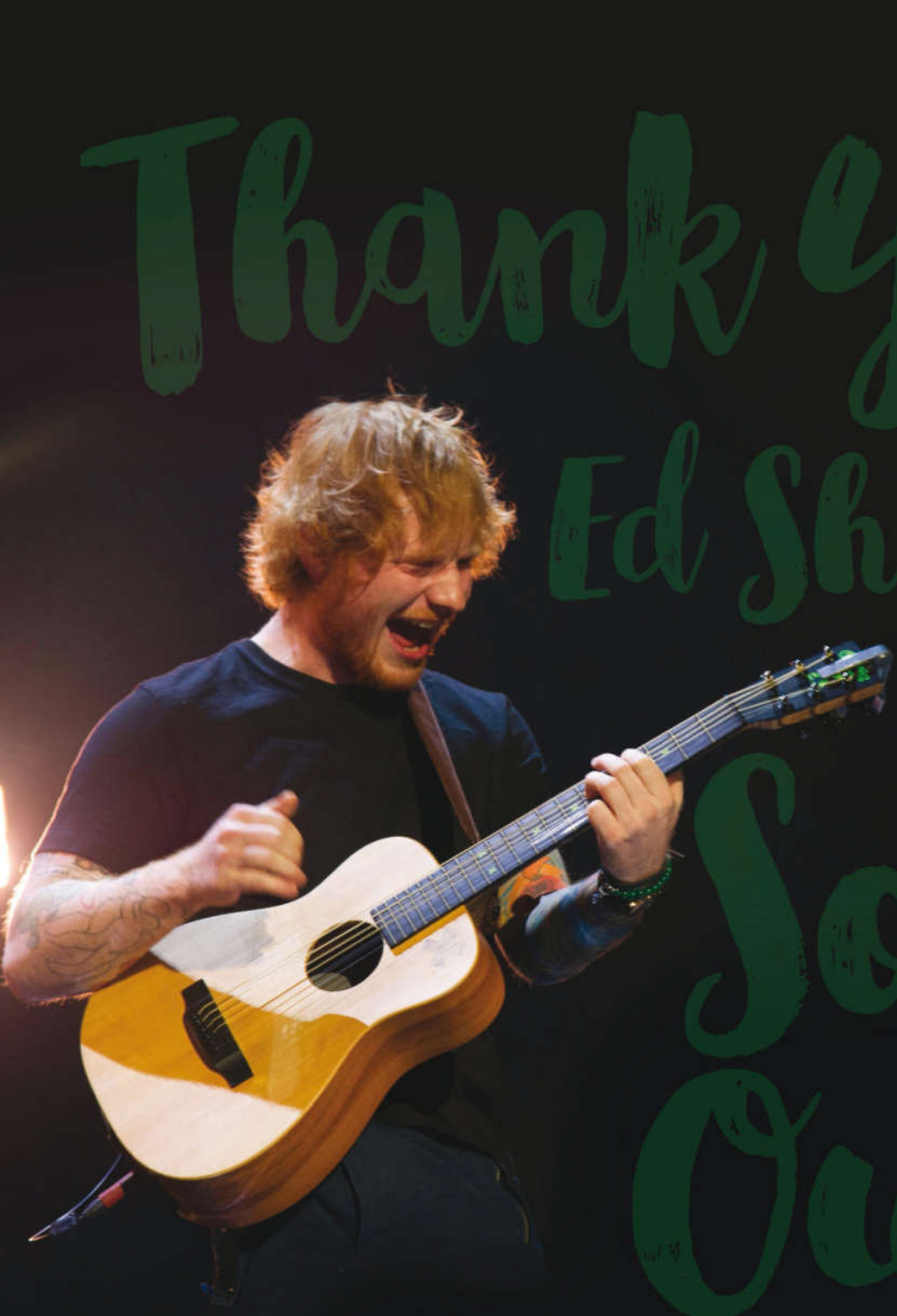

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**1** Cuban singer Aymee Nuviola performed as part of an homage to the late Celia Cruz, whom she will portray in the upcoming Telemundo drama *Celia*. **2** Paulina Rubio. **3** Mexican pop star Gloria Trevi with her collaborator, Chilean producer Humberto Gatica. **4** Colombian phenom Maluma also took part in the Cruz tribute while riding a "hoverboard." **5** "It's not a dangerous album," Yandel (left) told *Billboard* of his release *Dangerous*, after performing with Lil Jon. "There's nothing gangsta rap about it. It has attitude." **6** Rising star Luis Coronel won for favorite regional Mexican male artist.

1-3, 6: MARK DAVIS/TELEMUNDO. 4, 5: KEVIN WINTER/GETTY IMAGES. POLAROID: JESSE GRANT/TELEMUNDO

# Thank You, Ed Sheeran



# Sold Out!

# Miami 9-15-15

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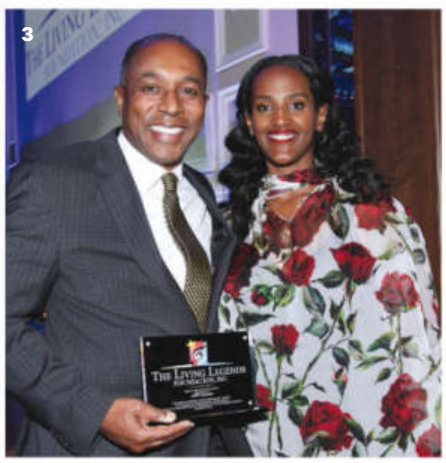
# The Living Legends Foundation Awards

**HOLLYWOOD, OCT. 9**

THE 19TH ANNUAL LIVING LEGENDS FOUNDATION AWARDS, honoring the trailblazing contributions of African-Americans in the music industry, toasted 11 distinguished individuals and one radio broadcast company at the Taglyan Complex in Hollywood. Among the power players saluted during the three-hour fete: Atom Factory founder/CEO **Troy Carter**, Universal Music general counsel/executive vp **Jeffrey Harleston**, SESAC vice president **James Leach**, and Carter Broadcast Group and Gospo Centric/B-Rite Music founders **Vicki Mack Lataillade** and **Claude Lataillade**. KRRL (Real 92.3) Los Angeles morning host **Big Boy** — honored with the Jerry Boulding Radio Executive/Personality Award — characteristically kept things comical. "I thought this was a mistake, that they were talking about honoring **Big Boi** from **Outkast**," he said jokingly. Punctuating the jubilant atmosphere and underscoring the foundation's mission were references to event co-chairman **Jon Platt**'s pioneering promotion to CEO of Warner/Chappell. Declared Atom Factory's Carter, "We've got to give back, kick down more doors. We need to create the next [Motown president] **Ethiopia Habtemariam**, the next Jeff Harleston and the next Jon [Platt]." —GAIL MITCHELL and DAHVI SHIRA


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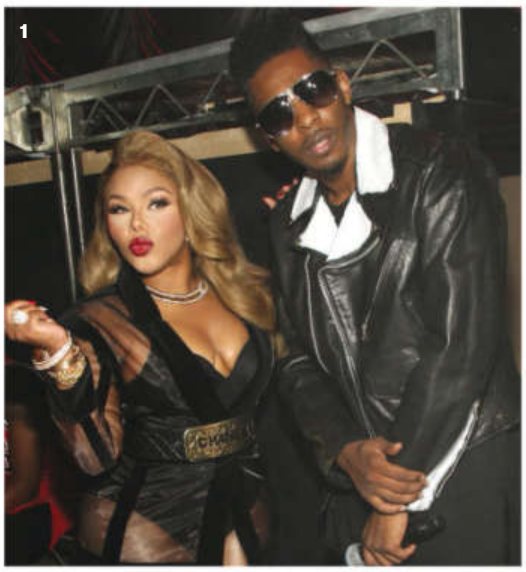

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**1** From left: Living Legends Foundation chairman David Linton; event co-chairs Platt and Brenda Andrews, former senior vp at Rondor Music International; and LLF co-founder Ray Harris. **2** Grammy Award-nominated singer Angie Fisher performed. **3** Honoree Harleston (left) with Habtemariam.


Atom Factory's Carter, who represents artists including Meghan Trainor, accepted the entrepreneur award from Warner/Chappell's Platt in front of 350 industry members.

# BET Hip Hop Awards

**ATLANTA, OCT. 9**


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**1** Rappers Lil Kim (left) and King Los at the awards, held at the Atlanta Civic Center. **2** 2 Chainz. **3** Artists gathered backstage for a group photo. In the back, from left: J-Doe, Busta Rhymes, Rich Homie Quan, Yo Gotti, Sway, Rick Ross and DJ Khaled. In the front are O.T. Genasis (left) and Busy Bee. **4** Travis Scott during his performance.

LIVING LEGENDS: 1-3, POLAROID; MAURY PHILLIPS; BET AWARDS: 1, 3: BENNETT RAGLIN/BET/GETTY IMAGES. 2: PRINCE WILLIAMS/FILMMAGIC. 4: PARAS GRIFFIN/BET/GETTY IMAGES

#1 DEBUT BILLBOARD TOP 200




## BEST ALBUMS OF 2015 (SO FAR)

CONSEQUENCE OF SOUND
ENTERTAINMENT WEEKLY
ESQUIRE
FLAVORWIRE
FUSE
MUSIC TIMES
NME
NPR MUSIC
PASTE
RELIX
ROLLING STONE
SPIN
THE LOS ANGELES TIMES
AND MANY MORE!

## BEST SONGS OF THE YEAR (SO FAR)
## "DON'T WANNA FIGHT"

NPR MUSIC
MUSIC.MIC
MUSIC TIMES
SPEAKERS IN CODE

WINNER! SONG OF THE YEAR – 2015 FMQB Triple A Conference Awards

*"strange, mystical and unexpected... they invent their own genesis here"*
PITCHFORK

*"unstoppable force of nature"*
THE NEW YORK TIMES

*"a rightful contender for Album of the Whole Damn Year"*
ESQUIRE

ATO Records

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## CONGRATULATIONS ON THE RELEASE OF MADE IN THE A.M.

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FOREVER,
DIRECTIONERS WORLDWIDE
#TILTHEEND



"We want to be considered a band, like Maroon 5 or Coldplay," says Kevin Olusola of Pentatonix, photographed Sept. 30 at Palihouse in West Hollywood. From left: Avi Kaplan, Kirstie Maldonado, Scott Hoying, Mitch Grassi and Olusola. For an exclusive video with the band, go to Billboard.com or Billboard.com/ipad.

STYLING BY CANDICE LAMBERT AT THE ONLY AGENCY. ON KAPLAN: ZIO SONGZIO JACKET, THE KOOPLES SHIRT, SEVEN JEANS, PAUL SMITH SHOES. ON MALDONADO: PI'A JACKET AND SHORTS, ASOS SHIRT, CHRISTIAN LOUBOUTIN SHOES. ON HOYING: YOHJI YAMAMOTO JACKET, TOPMAN SWEATER, R13 PANTS, LAST CONSPIRACY BOOTS. ON GRASSI: MAISON MARTIN MARGIELA DRESS, ACNE SHOES. ON OLUSOLA: ASOS SHIRT, J BRAND JEANS, JOHN VARVATOS SWEATER AND SHOES

*THE PULSE OF MUSIC RIGHT NOW*

# CAN 'CHOIR NERDS' GO POP?

Grammy-winning a cappella kings Pentatonix don't want to be seen as a novelty anymore: "We're competing with Rihanna and Taylor Swift"

BY CHRIS MARTINS

PHOTOGRAPHED BY MIKE ROSENTHAL

IT ALWAYS HAPPENS TO ME WHEN I'M IN an Uber," says **Scott Hoying**, the towering baritone lead of **Pentatonix**, a pop group with a very unusual twist. With his blond coif and square jaw, the 24-year-old looks beamed into 2015 from a 2000s boy band. "The driver will ask what type of band I'm in, and I always feel like I have to defend it: 'A cappella, but, like, *cool* a cappella.' And they're like, 'So... you do weddings?' "

As a pop property, Hoying's act should be a hard sell. Pentatonix employs no effects or instruments, and comprises five people with niche skills who named themselves after a musical scale. And yet, the Los Angeles group's triumphs seat it firmly in the mainstream: more than 1 billion YouTube views; the highest-charting Christmas album by a group since 1962 (No. 2 on the Billboard 200, 1.1 million sold, according to Nielsen Music); appearances on *Ellen*, *Today* and *Access Hollywood*; and perhaps best of all, in February, a Grammy for its viral


"We need people like Pentatonix who push the boundaries," says Clarkson (third from left), who performed with the group in Chicago in August.

**Daft Punk** covers medley. And all before releasing its first full-length, non-covers studio album, *Pentatonix*, which arrives Oct. 16 on RCA.

"We were the choir nerds," says **Avi Kaplan**, 26, a basso profondo with an intense stare and well-shaped goatee. He, Hoying and their three bandmates, sitting in the lobby of West Hollywood's Palihouse hotel, exude a style and charisma that belie the geekery inherent to their craft. **Kevin Olusola**, 26, is a kind-faced beatbox wizard in a sharp blazer. **Mitch Grassi**, 23, has colorful tattoos and a sassiness that complements his high, vibrant tenor. Mezzo-soprano **Kirstie Maldonado**, 23, wears steep Louboutins that clash with her mellow vibe. "We still watch the barbershop quartet finals," says Hoying.

Considering the popularity of *Glee* and *Pitch Perfect*, it now seems inevitable that the obsession with the fringe but time-honored tradition of a cappella would generate some sort of choral Justice League. Pentatonix actually appears in *Pitch Perfect 2* — as **Journey**-singing, khaki-wearing Canadians — and they formed for a TV show, NBC's *The Sing-Off*, in 2011. Their jaw-dropping vocal arrangements of contemporary songs from **Psy**'s "Gangnam Style" to **Lorde**'s "Royals" have found a massive audience with ease.

"Pentatonix is **Nirvana** — they're breaking the glass ceiling," says a cappella singer-guru **Deke Sharon**, who's often credited with pioneering the modern style of the genre; he worked as producer on *The Sing-Off* and arranger for *Pitch Perfect*. "A cappella was a punchline 10 years ago. What's happening now is more dynamic. As pop gets more mechanized, nothing's more expressive than the human voice. You can touch hearts in a way that's impossible with all the Pro Tools plug-ins in the world."

But *Pentatonix* is still a huge gamble. Unlike three previous EPs (each of which has sold 200,000 copies) or its blockbuster *That's Christmas to Me*, the record will feature almost all originals, penned by Pentatonix with help from songwriters: "Probably 30 different people; it was like a blind date every day," says Hoying. First single "Can't Sleep Love" isn't yet a chart hit, but it is a sugary R&B earworm that would make a fine **Justin Timberlake** song, and has a remix featuring a rap verse from **Timbaland** protegee **Tink**.

"We want to be considered a band, like **Maroon 5** or **Coldplay**," says Olusola. Adds Hoying: "The second we were done on *The Sing-Off*, we were like, 'All right, now we're competing with **Rihanna** and **Taylor Swift**.' We've always set the bar high. We want a hit."

Sharon points out that while it wasn't rare to hear a cappella songs by the likes of **Boyz II Men** on the airwaves in the early '90s (see sidebar, left), it has been a "vast desert" for the genre since. But Pentatonix's recent tour-mate **Kelly Clarkson** sees Pentatonix's rarity as a boon. "We don't need another pop band that has the same formula as everyone else," she says. "We need people like Pentatonix who push the boundaries and inspire radio to embrace talent, not repetition. That's what will bring them longevity."

Hoying, Grassi and Maldonado have been friends since childhood; they grew up in Arlington, Texas, and in high school covered **Lady Gaga**'s "Telephone" for a contest to meet the cast of *Glee*. Today, the men live together in Beverly Hills. The fact that they're both openly gay has inspired fan fiction, but they've clarified their BFF status on their popular YouTube comedy show, *Superfruit*. Grassi is clearly the jester of the group; when Hoying cops to being the wild one, Grassi hooks a thumb at his male buddy and quips, "She likes to have fun." Maldonado is the sweet one; she lives in West Los Angeles with her boyfriend, singer **Jeremy Michael Lewis**, and a dog with his own Instagram account (@olafthehusky; 64,000 followers and counting).

Olusola is the prodigy. The Kentucky-raised son of Nigerian immigrants, he speaks fluent Mandarin, completed Yale pre-med and has mastered several instruments; his "cello-boxing" YouTube mashups inspired the Texas trio to reach out. He lives with Kaplan, a California native who already had a rep in the a cappella scene when a mutual friend connected him to the band; everyone agrees he's the serious one. He and Olusola only met each other and the rest of Pentatonix the day before their audition for *The Sing-Off*, but the five clicked immediately, winning the show's third season.

Still, Maldonado admits the unlikely group has its spats. "We are all so different, and stubborn, about the kinds of music we like," she says. Hoying adds: "But like a married couple. We're honest with each other, and it's very democratic."

Another thing keeping Pentatonix together as it takes on the pop world? They still impress each other. "Sometimes I'll look over while Mitch is killing a high note onstage and just be amazed," says Hoying. "Even though I've seen him do it 500 million times since I was 8, it never gets old."

### GREAT MOMENTS IN A CAPPELLA HISTORY


**Bobby McFerrin**'s "Don't Worry Be Happy" whistled its way to the top of the Billboard Hot 100 in 1988 — an a cappella first.


**Boyz II Men**'s vocal take on "It's So Hard to Say Goodbye to Yesterday," from 1975 movie *Cooley High*, hit No. 2 on the Hot 100 in 1991.


An instrumented version of **Anna Kendrick**'s "Cups" hit No. 6 on the Hot 100, but it started as an a cappella from 2012 film *Pitch Perfect*.

# OVERHEARD

BY SELMA FONSECA

***Cee Lo Lay Low? Hell No!***
The 2014 controversy over **Cee Lo Green**'s tweets about date rape do not seem to have hurt the "F— You" singer's ability to attract female attention. Nightclubbers leaving **Nikki Leonti & The Honest Cheaters**' performance at The Loft atop the W Hollywood Hotel on Oct. 11 watched a series of women approach Green as he sat Buddha-like on the steps leading up to the hotel's lobby. Then again, his irresistibility may have had something to do with his companion: his Yorkie **Zu**, who was sporting a red No. 00 San Francisco 49ers jersey. In the span of just five minutes, five women approached Green, who was dressed in black and wearing sunglasses, to coo over his pet. It's not the first time he was spotted there with the pooch. An Uber driver told Overheard that he had seen the singer — whose new album, *Heart Blanche*, arrives in November — at the W for the past three Sundays.


Zu

***Chaz-le Dazzle***
**Chaz Bono** has a singing voice that's more **Sonny** than **Cher**, but he had the crowd cheering as he sang and danced his way through "Razzle Dazzle," from the musical *Chicago*, at the Les Girls Cabaret benefit for the National Breast Cancer Coalition fund at Avalon Hollywood on Oct. 11. *Mad Men* actor **Bryan Batt** also got a big hand when he donned a wig and parodied another *Chicago* tune, "All I Care About," as **Donald Trump**, singing, "Turn off your brain and vote for Donald Trump."


Bono

*Got gossip? Send to tips@billboard.com.*

CLARKSON: WEISS EUBANKS, MCFERRIN: NATIONAL JAZZ ARCHIVE/HERITAGE IMAGES/GETTY IMAGES, BOYZ II MEN: CHRIS CARROLL/CORBIS. KENDRICK: CRAIG BARRITT/GETTY IMAGES, DOG: JOHNNY NUNEZ/WIREIMAGE. BONO: TODD WILLIAMSON/WIREIMAGE

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Q&A

# ‘I WALKED AWAY FROM DEATH’

Drummer Travis Barker battled drug addiction, survived a deadly plane crash and came out on the other side

BY STEVEN J. HOROWITZ

From gang-related shootings to near overdoses, **Travis Barker** has consistently cheated death. The 39-year-old drummer, a human metronome who has manned the kit for **Blink-182**, **+44** and **The Transplants**, has survived armed robberies, pill addiction and a plane crash in 2008 that killed four and left him with burns on 65 percent of his body. After the accident, he battled post-traumatic stress disorder, survivor’s guilt and, at his lowest point, suicidal thoughts. (Ailing in his hospital bed after the crash, he begged Transplants vocalist **Rob Aston** to bring a gun and end it all.) Less than a year later, the only other crash survivor, Barker’s best friend **Adam “DJ AM” Goldstein**, was found dead from a suspected drug overdose. Barker’s past still haunts him, but today, he’s in a better space: He’s eight years sober from hard drugs and is focusing on his career and raising his three children as a single father. The California native recounts it all in his riveting, brutally honest memoir *Can I Say* (HarperCollins, Oct. 20), co-authored with **Gavin Edwards**. Barker touches on his two divorces, flings with **Paris Hilton** and **Lindsay Lohan**, substance abuse and that fateful day that changed everything.

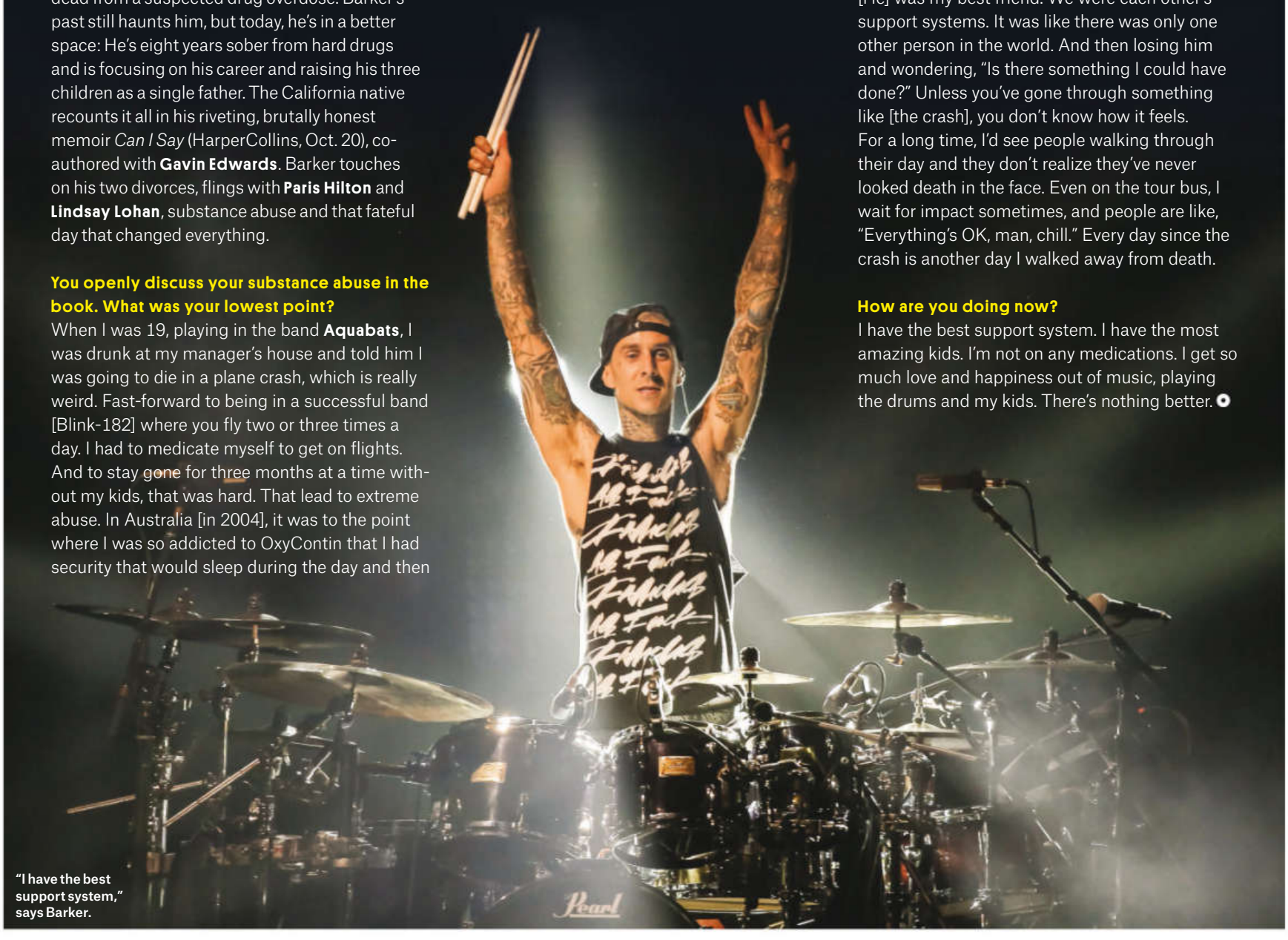
**You openly discuss your substance abuse in the book. What was your lowest point?**
When I was 19, playing in the band **Aquabats**, I was drunk at my manager’s house and told him I was going to die in a plane crash, which is really weird. Fast-forward to being in a successful band [Blink-182] where you fly two or three times a day. I had to medicate myself to get on flights. And to stay gone for three months at a time without my kids, that was hard. That lead to extreme abuse. In Australia [in 2004], it was to the point where I was so addicted to OxyContin that I had security that would sleep during the day and then stay up at night to make sure I was breathing. That was pathetic. I identified myself as a dumpster, and I wasn’t proud of it.

**You wrote that on the day of the crash, you had reservations about getting on the plane. Do you trust your gut more these days?**
One hundred percent, yeah. We got [to the airport], and I did my normal thing: I’m medicating. I called my dad. I don’t know what it was, but I said, “Pops, I have a really strange feeling about this one. Something just tells me it’s not right.” And I’d walked off planes before. But I said, “I love you, and if anything happens, make sure the kids are taken care of.” And then, sure enough...

**What made you get sober after the crash, even though you were prescribed painkillers?**
My bones were so brittle from so much painkiller use. I paid the price for it, self-medicating for so long. I woke up during 11 of my 27 surgeries [after the crash]. Adam would always say, “If you died today, would you be the man that you would want your kids to look up to?” Once I was clear-headed, and I hadn’t been clear-headed in so long, I was like, “I can never go back.”

**How did the death of DJ AM affect you?**
[He] was my best friend. We were each other’s support systems. It was like there was only one other person in the world. And then losing him and wondering, “Is there something I could have done?” Unless you’ve gone through something like [the crash], you don’t know how it feels. For a long time, I’d see people walking through their day and they don’t realize they’ve never looked death in the face. Even on the tour bus, I wait for impact sometimes, and people are like, “Everything’s OK, man, chill.” Every day since the crash is another day I walked away from death.

**How are you doing now?**
I have the best support system. I have the most amazing kids. I’m not on any medications. I get so much love and happiness out of music, playing the drums and my kids. There’s nothing better.



“I have the best support system,” says Barker.

CHELSEA LAUREN/WIREIMAGE

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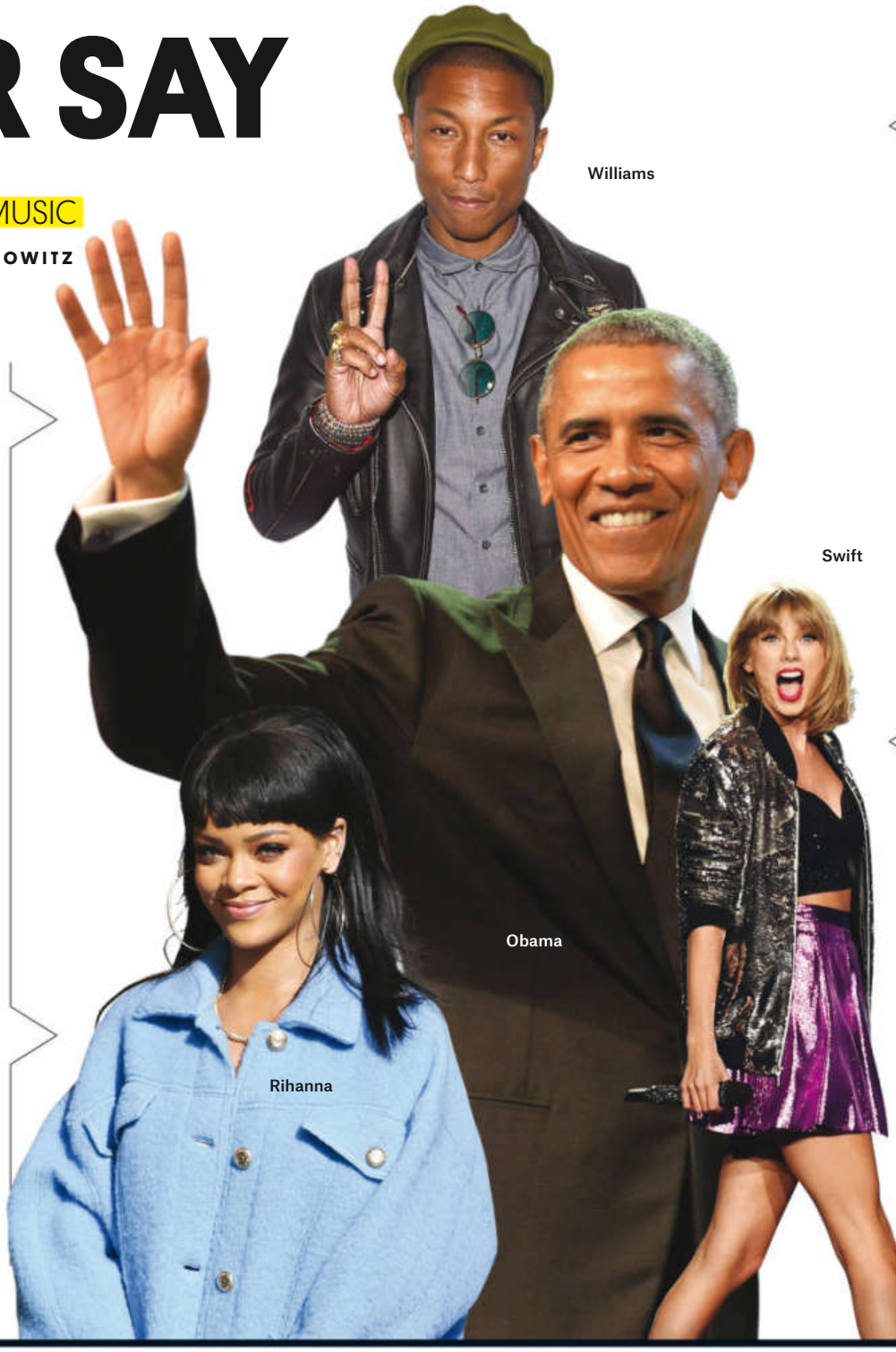
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# HEAR SAY

## A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY STEVEN J. HOROWITZ




*"Do you really think this country is going to elect a black guy from the South Side of Chicago with a funny name?"*

**—BARACK OBAMA**
The president, on Kanye West's possible plans to run in 2020, at a fundraiser featuring the rapper.

*"I'm trying to take something that maybe is negative and turn it into a positive."*

**—SELENA GOMEZ**
The "Good for You" singer, on *Today*, after publicly announcing her diagnosis with lupus in *Billboard*.

*"I'll give it to my family, I'll give it to my work — but I will not give it to a man right now."*

**—RIHANNA**
The singer, discussing her limited personal time with author Miranda July, in *The New York Times*.

*"Not that I don't love our current president, I just feel like it's Hillary time."*

**—PHARRELL WILLIAMS**
The singer-producer, endorsing Hillary Clinton's presidential bid, on *The Ellen DeGeneres Show*.

*"Can we all just move on with our f—ing lives?"*

**—KRIS PETERSON**
The DFA Records label manager, shooting down rumors that imprint founder James Murphy plans to revive his band LCD Soundsystem, in a statement to *Vulture*.

*"If there seems to be some kind of misunderstanding ... I get their number and I text them."*

**—TAYLOR SWIFT**
The pop star, explaining what she learned from her Twitter spat with Nicki Minaj, to *NME*.

*"Hating me is like saying 'on fleek.' People don't really know what it means ... They just blurt it out."*

**—IGGY AZALEA**
The rapper, defending herself from criticism, on Twitter.



Q&A

## Steve Martin's EGOT Dream

If actor-comedian-banjoist **Steve Martin** wins a Tony for *Bright Star*, the new musical he wrote with singer-songwriter **Edie Brickell**, the 70-year-old will complete his EGOT — the grand slam of showbiz accolades. "I have an EGO," Martin tells *Billboard*, referencing — with perfect comedic timing — the Emmy, five Grammys and one honorary Oscar already in his trophy case. Either way, he's on a roll, prepping both the Broadway show (premiering in 2016) and *So Familiar* (Oct. 30), his second album of Americana songs with Brickell.

**Is it hard for you and Edie to write songs that feel old-fashioned but not anachronistic?** It's our wheelhouse. If it had to be more of a nightclub sound, I wouldn't do well. I have a feeling for the way I want the music to sound. I find it emotional and always have.

**People expect you to be funny. Was it a conscious decision to make *Bright Star* a drama?** It's just what happened. With a musical that's got my name on it, there might be the expectation of comedy. We're cautious in the first 10 minutes to let the audience know that even though it's lighthearted, it's still a serious show.

**Your music tends to be collaborative. Does that come naturally?** I started in my professional life writing for network television, and we were always collaborating. That was the thing I loved and still do. If you're open to it, you get something completely original and off the wall.

**As a longtime fan and player of bluegrass, what did you think when bands like Mumford & Sons took it mainstream?** It has been waiting to happen. Music can't all sound the same for 30 years. This was a new sound for the audience, although it has been around a very long time. The banjo has such a beautiful tone. It just needed the opportunity to get out there. —KENNETH PARTRIDGE

WILLIAMS, SWIFT: STEVE GRANITZ/WIREIMAGE. OBAMA: EARL GIBSON III/GETTY IMAGES. RIHANNA: JB LACROIX/GC IMAGES/GETTY IMAGES. MARTIN: DANNY CLINCH



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| | | |
|---|---|---|
| 10.30 | **NEW ORLEANS, LA** Joy Theater | SOLD OUT |
| 11.03 | **ATLANTA, GA** Masquerade | SOLD OUT |
| 11.04 | **ATLANTA, GA** Masquerade | SOLD OUT |
| 11.05 | **RALEIGH, NC** The Ritz | SOLD OUT |
| 11.06 | **RICHMOND, VA** The National | SOLD OUT |
| 11.07 | **WASHINGTON, DC** 9:30 Club Early | SOLD OUT |
| 11.07 | **WASHINGTON, DC** 9:30 Club Late | SOLD OUT |
| 11.11 | **PHILADELPHIA, PA** Union Transfe | SOLD OUT |
| 11.11 | **PHILADELPHIA, PA** Union Transfe | SOLD OUT |
| 11.12 | **NEW YORK, NY** Terminal 5 | SOLD OUT |
| 11.13 | **NEW YORK, NY** Terminal 5 | SOLD OUT |
| 11.14 | **BOSTON, MA** House Of Blues | SOLD OUT |
| 11.15 | **NEW YORK, NY** Terminal 5 | SOLD OUT |
| 11.18 | **MONTREAL, QC** Olympia | SOLD OUT |
| 11.19 | **TORONTO, ON** Sound Academy | SOLD OUT |
| 11.20 | **DETROIT, MI** Masonic Temple | SOLD OUT |
| 11.21 | **CHICAGO, IL** Aragon Ballroom | SOLD OUT |
| 11.22 | **MADISON, WI** Orpheum Theater | SOLD OUT |
| 11.23 | **MINNEAPOLIS, MN** First Avenue | SOLD OUT |
| 11.24 | **MINNEAPOLIS, MN** First Avenue | SOLD OUT |
| 11.28 | **CALGARY, AB** Flames Central | SOLD OUT |
| 12.01 | **VANCOUVER, BC** Commodore Ball | SOLD OUT |
| 12.02 | **VANCOUVER, BC** Commodore Ball | SOLD OUT |
| 12.03 | **PORTLAND, OR** Roseland Theater | SOLD OUT |
| 12.04 | **PORTLAND, OR** Roseland Theater | SOLD OUT |
| 12.05 | **SEATTLE, WA** Paramount Theatre | SOLD OUT |
| 12.06 | **SEATTLE, WA** Paramount Theatre | SOLD OUT |
| 12.07 | **SEATTLE, WA** Paramount Theatre | SOLD OUT |
| 12.10 | **SAN FRANCISCO, CA** Bill Graham | SOLD OUT |
| 12.11 | **SAN FRANCISCO, CA** Bill Graham | SOLD OUT |
| 12.12 | **LOS ANGELES, CA** Shrine Expo Ha | SOLD OUT |
| 12.13 | **LOS ANGELES, CA** Shrine Expo Ha | SOLD OUT |
| 12.14 | **LOS ANGELES, CA** Shrine Expo Ha | SOLD OUT |

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## SEE THEM ROAR



**ROD STEWART** The rock legend onstage with The Faces in 1971. The print has been his signature for more than four decades.



**MIGUEL** The crooner paired jeans and a T-shirt with a leopard-print Moschino topper at the Roc Nation pre-Grammy brunch in February.



**WIZ KHALIFA** The rapper wore a Saint Laurent button-down shirt with white denim to the *Furious 7* premiere earlier this year.

PROP STYLING BY SHARON RYAN AT HALLEY RESOURCES. STEWART: GILBERT HANEKROOT/REDFERNS/GETTY IMAGES. MIGUEL: LARRY BUSACCA/GETTY IMAGES. KHALIFA: REX SHUTTERSTOCK

# Welcome To The Jungle

When it comes to the rock star pattern of choice, a little leopard print is suddenly spot on

**BY SHANNON ADDUCCI**
**PHOTOGRAPHED BY TRAVIS RATHBONE**

Clockwise from top left: **SAINT LAURENT** leopard-intarsia mohair-blend sweater, $990; mrporter.com. **CHRISTIAN LOUBOUTIN** pony hair Dandelion tassel flat, $1,095; christianlouboutin.com. **JOHN VARVATOS** leopard shopper, $1,898; johnvarvatos.com. **BURBERRY PRORSUM** shearling scarf, $1,295; us.burberry.com.



Kunimoto photographed Oct. 1 in Tokyo.

# Stars Jet To Japan For This Designer

Bespoke suits by Kyosuke Kunimoto have earned him a following of cult artists, from St. Vincent to Mark Ronson

**BY SARAH Z. WEXLER**
**PHOTOGRAPHED BY KEITH NG**

KYOSUKE KUNIMOTO might just be fashion's best-kept secret. Instagram posts on the Tokyo-based designer's account sometimes garner a mere dozen likes, but look a little closer and you'll realize that some of those Instagram hearts come directly from clients like **Mark Ronson** and **Annie Clark** (aka **St. Vincent**) who covet his crisply tailored, one-of-a-kind suits and accessories crafted from rare fabrics. Longtime customer **Sean Lennon**, whose collection of suits includes a navy one with a red crushed-velvet lapel, was responsible for introducing mom **Yoko Ono** and Ronson to the designer's work. Other fans include **Wilco** members **Nels Cline** and **Pat Sansone**, **Cibo Matto**'s **Yuka Honda** and **Frank Ocean**, for whom Kunimoto is next planning to craft pieces.

"I wanted to be a fashion designer since I was 8 or 9," Kunimoto, 43, recalls during a phone call from the nook of an old tailoring shop where he typically meets with clients. The obsession, he adds, began with the pages of his mother's European Vogue magazines. She also wanted to be a designer, but, says Kunimoto, "my grandmother was strict, thinking that women should stay in the kitchen." While his mom never did pursue fashion as a career, she fully supported her son's dream.

After graduating from London's prestigious Central Saint Martins College of Arts and Design in 1996, Kunimoto made a collection of 24 pairs of '60s-style men's Beatle boots out of rare vintage fabrics, like 200-year-old printed French cotton and 100-year-old German velvet that's typically used for sofas. Unsure of how to connect with creative celebrities who might want to wear them, he reached out to **Vincent Gallo** through an email listed on the actor-musician's website. "I sent him a picture of my collection and said, 'If you like any of it, I'm happy to make some clothes for you,' " recalls Kunimoto. The shot in the dark worked: Gallo is now both a repeat client and friend.

These days, Kunimoto will create a custom suit for any buyer (the process takes a month-and-a-half, can be done remotely and ranges from $2,000 to $5,000), but he especially loves making clothes for musicians. "I'm a big fan of music, from **Mozart** to **The Beatles**. I collect vinyl and love going to record stores," he says. "I don't play an instrument or compose myself, so I adore people who do. It inspires me."





Kunimoto particularly loves working with English tonic wool (above). "It isn't produced anymore, but it's the best for men's suits," he says. Right: One of Kunimoto's custom-made double-breasted blazers.

## KYOSUKE'S A-LIST FAN CLUB



**St. Vincent**
"I wanted to make a women's style but use the techniques and fabrics that are [geared toward] men for a balance. For her suit, I used different-shaped Czechoslovakian buttons from the 1920s. There are six buttons in the front and six on each sleeve."



**Sean Lennon**
"When he formed his group **The Ghost of a Saber Tooth Tiger**, Sean asked me to make suits for their first tour. I immediately wanted to use old velvets — deep greens, dark reds. He was in Japan before the shows started, so we did a proper fitting."



**Mark Ronson**
"I went through photos of Mark and noticed he looks good in green — it's nice with his hair," says the designer, who took Ronson to local record stores when they met. "I actually made him the exact same suit in beige, but he wears the green one more."

GROOMING BY MACHIKO YANO. CLARK: JACKIE LEE YOUNG. LENNON: ESTER SEGRETTO. RONSON: PHILIPPE KLIOT


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Elton John and Lady Gaga photographed by Paola Kudacki on April 17 at Milk Studios in Los Angeles. "He looks out for me," says Gaga, who is godmother to John's young sons with 52-year-old husband David Furnish, Zachary, 4, and Elijah, 2. "It's his openness with me — about his past drug abuse and his own sadness — that I cherish the most."



# ‘Be One Of Those People Who Make A Difference’

A pioneering philanthropist who has fought AIDS every step of the way recounts the urgent start to his foundation and why he isn’t done **By Elton John**

THE MUSIC INDUSTRY HAS THE unique abilities to unite people and to inspire profound social change. That’s why I’m so honored to participate in *Billboard*’s first philanthropy issue. Through the years, I’ve done my best to use the incredible platform that I’ve been blessed with to make a difference, particularly in the fight against AIDS.

When it first appeared in the 1980s, AIDS was seen as a “gay disease.” Tens of thousands of gay men were dying and it seemed like no one cared. People who contracted HIV/AIDS were shunned by their own families, turned away from medical providers and treated like they weren’t even human. Dozens and dozens of my close friends and many colleagues in the music industry became HIV positive. They suffered and died, and it was the most horrible feeling, losing loved ones and knowing there was nothing I could do to help.

But I knew I had to help. I needed to do something. I started small by volunteering and lending my voice to the growing chorus of activists speaking out about the crisis. But I quickly realized that wasn’t enough. And not only that, I realized I could do so much more, thanks to the incredible reach of the music industry and the power of music in our culture. So in 1992, I created the Elton John AIDS Foundation in the United States and, a year later, in the United Kingdom. We weren’t looking for a cure — we simply wanted to help people, provide care and support and comfort, and fight the injustices faced by those living with HIV/AIDS. Most of all, we wanted them to know they mattered and that someone cared.

My foundation became part of a close-knit movement of people and organizations that were motivated by the same drive to help people in need and to fight the horrible

**Above: John and Gaga at the 22nd annual Elton John AIDS Foundation Academy Awards Viewing Party in West Hollywood in 2014. Says Gaga: “He is a beautiful person.”**

GAGA: MICHAEL KOVAC/GETTY IMAGES. JOHN: EFREM LUKATSKY/AP IMAGES. KERRY: MICHAEL KOVAC/GETTY IMAGES. RODDICK: MIKE WEBSTER/REX/REX USA. QUILT: CHRIS MADDALONI/CQ ROLL CALL.

stigma and discrimination associated with HIV/AIDS. I joined countless philanthropists and activists whose names we all know for their limitless generosity — Larry Kramer and Elizabeth Taylor. I also worked alongside those whose names you might not know, people working tirelessly on the front lines of the crisis in communities most vulnerable to the epidemic and in research laboratories that were desperately searching for treatments and maybe even a cure.

Every one of those people refused to let the world ignore a public health crisis caused by discrimination and homophobia, a crisis driven by stigma. They advocated, relentlessly and compassionately, in the fight against HIV. Together, they changed the course of history and saved countless millions of lives. I'm proud and honored to have worked alongside them.

It might be hard to believe in 2015, but not long ago, AIDS was the biggest public health crisis in the world. By 1992, AIDS was the No. 1 cause of death for men ages 25-44 in the United States. Tens of millions of people died around the world. But today, thanks entirely to the hard work of activists, HIV/AIDS is no longer a death sentence. Instead, it is a manageable chronic illness. We know how to prevent it. We know how to treat it. And someday, we may learn how to cure it. In the meantime, in very many countries, new infections have stabilized. Millions of people have access to life-saving treatments. And health experts believe we can create an AIDS-free generation and, one day, an AIDS-free world.

But we have so much work left to do. There are too many people who lack access to critical treatment and prevention programs. There is still a dangerous lack of compassion for those living with HIV and those at risk of contracting it. As a result, there is a lack of social services and sexual health education, especially in minority, rural and gay communities. But despite all these challenges, I truly believe that we have the power to achieve an AIDS-free generation, because I've seen with my own eyes the incredible progress we've made during the past three decades. I never thought we'd get this far, this close to ending the epidemic. And my greatest hope is to live to see the day when we win the fight once and for all.

> "There is still a dangerous lack of compassion for those living with HIV and those at risk of contracting it."

That's why my foundation continues to work with communities and organizations made up of individuals who share our passion for fighting the stigma that drives this disease. We're committed to securing the basic human rights of those living with or at risk of contracting HIV.

I look back over the past three decades, and I vividly recall the pain, the suffering and the loss. It is unimaginable. It is unforgettable. But I also feel more hope and confidence and excitement than ever before, because we all have the power to make a difference — each and every one of us. We've seen it time and again. All that's required is for enough people to stand up, join hands and fight for what they believe in.

I urge you to be one of those people. You really can make a difference, and not just when it comes to the AIDS epidemic. There are countless ways and places to give, to volunteer and to be an activist for the issues you are most passionate about. Some of us can contribute money, others can give time. But whatever form and whatever size your philanthropy takes, I promise you it will bring us closer to the compassionate and loving world that we all dream about for our children.

If we continue to harness passion and commitment — the energy of individuals, working tirelessly, doing whatever they can to make a difference — then I believe with all my heart that in my lifetime I will have seen the very first day, and also the very last day, of the AIDS epidemic. ●

*To learn more about the Elton John AIDS Foundation or how to help, go to EJAF.org.*

### ELTON'S HISTORY OF CARING

John, 68, founded his AIDS foundation in 1992. Since then, EJAF has raised $321 million for HIV/AIDS treatment and prevention and has become one of the largest HIV/AIDS grant-makers in the world. In addition to his continued work through EJAF, John supports the Breast Cancer Research Foundation and scholarship funding for students at the Royal Academy of Music, Wright State University and the Juilliard School. John regularly volunteers as a musical performer at fundraising events benefiting a variety of organizations. He also has established the Elton John Charitable Fund, which has directly supported nearly 100 organizations, including the American Cancer Society and Big Brothers Big Sisters.







From top: John performed for HIV-positive children and ANTIAIDS Foundation founder Elena Franchuk (right) in Makeyevka, Ukraine, in 2009; visiting the AIDS Memorial Quilt on the Washington Mall in 2012; with Andy Roddick (center) and John McEnroe at the singer's AIDS charity tennis exhibition in London in 2014.



John (left) and Sen. John Kerry at the Elton John AIDS Foundation/UNAIDS breakfast in Washington, D.C., in 2012.




"This is all about giving kids a sense somebody cares," says Lady Gaga (center) who met fans with her mother (center, right) inside the Born Brave Bus area before a concert in Tacoma, Wash., in 2013.

# Lady Gaga's Plan To Save Troubled Teens

"I've suffered through depression and anxiety my whole life," says the pop icon, who has drawn on her own experience (and inspiration from Elton John) to help marginalized youth with her Born This Way Foundation

JAMEY RODEMEYER WAS A GAY Lady Gaga fan from New York state. Bullied for his sexuality, the 14-year-old became a kind of online activist against harassment, even filming an "It Gets Better" video. Then, on Sept. 18, 2011, he tweeted at Gaga before taking his own life: "Bye mother monster, thank you for all you have done."

Kids like Rodemeyer moved Gaga, 29, to establish the Born This Way Foundation, a nonprofit determined to show disenfranchised teens they weren't alone — the pop star herself had openly discussed her struggles with depression. "So many young people were saying, 'How did you do it, Gaga?' " says her mother, Cynthia Germanotta, 61, who serves as president. " 'How did you overcome the issues you had?' "

Born This Way first sponsored the Born Brave Bus Tour, a pop-up resource center that drew 150,000 visitors in two years. But more recently, the foundation has shifted its focus to peer support and preventive initiatives, including research on youth and mental health in a partnership with the Yale Center for Emotional Intelligence, and in a forthcoming collaboration with the Elton John AIDS Foundation, which will be announced soon.

Gaga's new single, "Til It Happens to You," also aligns with these missions. Released Sept. 18 in conjunction with the 2015 campus-rape documentary *The Hunting Ground*, the devastatingly personal ballad draws upon the sexual assault the artist suffered at the age of 19. "We don't have to be victims," says Gaga. "If we share our stories and stick together, we're stronger."

**Why did you create Born This Way?**
This foundation was born from the years I spent watching my fans grow up. Many of them were really young: 11- to 17-year-olds in very tumultuous times. They would tell me their stories — and many of them were very dark. As I began to see myself in them, I felt that I had to do something that would remind kids they're not alone. When they feel isolated, that's when it leads to suicide.

**When you're hearing these kids' stories, what's the fundamental problem?**
Depression and anxiety link them. There is something in the way we are now, with our cellphones and not being in the moment with each other, that makes kids feel isolated. They read all of this extremely hateful language on the Internet.

> "When I'm with Elton, I just want to be a part of his genius plan to save the world."

The Internet is a toilet. It is. It used to be a fantastic resource — it still is, in a way — but you have to sort through shit to find the good stuff.

These kids just want to feel human, but they feel like robots. They don't understand why they're so sad. There are scientific reasons, which the foundation researches, why you feel sad when you look at your phone all day. I've suffered through depression and anxiety my entire life — I still suffer with it every single day — and I want these kids to know the depth they feel as humans is normal. This new thing, where everyone is feeling shallow and less connected? *That's* not human.

**What makes you proudest about Born This Way?**
When I see the friendships these kids have built. When I see a child with an eating disorder sit down with somebody who has a lifelong terminal illness and somebody who's in transition — that makes me feel like we're doing something no one else is. This is my life purpose, this foundation.

**Your persona recently has become more traditional. How can you still be a voice for outsiders when you look—**
Glamorous? (*Laughs.*) There's always a dichotomy within me. If you see me dressing really *out there*, I tend to be self-deprecating inside. When I dress






Below, from left: The Born Brave Bus outside the Staples Center in Los Angeles in 2013; Gaga (left) with Oprah Winfrey at the Born This Way Foundation's public launch at Harvard University in Cambridge, Mass., in 2012.

like a lady, I tend to be feeling very wild and confident. That sounds bizarre, but I get a lot of shit done with that blond hair. I haven't changed. It's just that I'm almost 30. I'm learning how to function effectively in society.

**And pretend to play by the rules?**
In fact, no: People expect me to show up doing something wild. The thing is, I'll do what I want when I want to do it. Right now, I want to help young kids come together and be friends. If I need to get the president's attention — whatever I have to do — I'll do it.

**You met with President Obama in 2011 to discuss bullying in schools. What did you learn?**
That he really, deeply cared. I hear from [White House senior adviser] Valerie Jarrett a lot. Even with "Til It Happens to You," Valerie said, "The video was hard to watch, but I liked how graphic [the approach] was." That's another thing Born This Way does: Rape survivors, abuse survivors come to us. I've met a *lot* of kids who have been sexually abused.

**What were the personal stakes in recording "Til It Happens to You"?**
Never higher. It's hard to listen to the song; it's hard to watch the video. [Co-writer] Diane Warren really held my hand. It was extremely cathartic to know that not only am I not alone, but that other men and women aren't alone — we all have each other. Even outside of rape culture, there are a lot of people silently in pain about extremely traumatic things.

**You broke down a few times recording.**
Oh, yeah, the whole thing. Me and Diane holding one another. The vocals on that record, I'm just crying the whole time. The hardest part for me was the self-acceptance. There's an inability to acknowledge to yourself, "Not only did this happen, but I'm pretty f—ed up about it." And nobody knows how you feel. I didn't tell anyone [about my rape] for years because I didn't tell *myself* for years.

**You're very close with Elton John. How has he influenced Born This Way?**
He inspires me in ways I could not even begin to list properly. He is my friend; he is like a parent. He was there for me during the hardest times in my life. Everything he has done for AIDS, everything he has done for the LGBT community — he is just everything. When I'm with him, I just want to be a part of his genius plan to save the world. —CAMILLE DODERO

*To learn more about the Born This Way Foundation, go to bornthisway.foundation.*

GAGA: COURTESY OF BORN THIS WAY FOUNDATION. BJS: DAVID LIVINGSTON/GETTY IMAGES. OPRAH: GEORGE BURNS/2012 HARPO STUDIOS INC. GRAINGE: JOE PIGLIESE



"While the music industry is small compared with others in the media and entertainment sector," says Grainge, "over the years we've consistently and considerably punched above our weight."

# Lucian Grainge On Making 'A Real Dent' In The World's Ills

The Universal Music Group chairman/CEO reveals his personal reasons for supporting City of Hope

On Nov. 5, City of Hope's Music, Film and Entertainment Industry Group will present Universal Music Group chairman/CEO Lucian Grainge with its highest honor, the Spirit of Life Award, for his contributions to the music industry and to City of Hope's cancer research and treatment center. Grainge, 55, who was appointed to his current position in 2011, has worked for UMG since starting PolyGram Music Publishing U.K. in his native London in 1986, and has been involved in the careers of U2, Rihanna, The Rolling Stones and Sam Smith, among others.

**Has your philanthropic work been shaped by personal experience?**
Absolutely. My parents played a central role. They instilled the values of philanthropy: both giving and acting to better the world. Regarding City of Hope, like so many people, I have been personally affected by incurable disease, having lost both my parents to cancer.

**What is particularly impressive about City of Hope?**
Hands down, their work in linking research and trials with treatments. You can see their work in the patients they treat. The technology they are developing has the very real possibility of impacting the lives of the 40 percent of people in this country who will be diagnosed with cancer at some point in their lives. And it's not just cancer. City of Hope is working on treatments for diabetes, HIV/AIDS and other life-threatening diseases.

**Why would you recommend that others get involved with City of Hope?**
Have you been to the campus [in Duarte, Calif.]? Once you see what they do every day for so many people, you can understand why I'm so thrilled to be a part of this and urging others to do the same. I should also point out that City of Hope is one of many organizations that UMG more broadly is proud to support. As a company, we've been longtime supporters of organizations including MusiCares, Musicians on Call, UJA, T.J. Martell and our own EMI Music Sound Foundation.

**Are there any breakthroughs that you're particularly excited about?**
Creative brilliance isn't limited to the arts. Some of the techniques they are developing — studying how immune cells can be reprogrammed to fight cancer throughout the body and prevent recurrence — are truly groundbreaking. Again, it's not just theoretical. We have employees and their family members whose lives have been saved by their treatments.

**Do you have any specific philanthropic goals?**
It's premature to announce today, but let me just say that we are in the final stages of putting in place a comprehensive global strategy that will enable us to measurably increase the impact we are having in our social responsibility efforts. For the first time in our company's history, we will be working together — artists and employees — to try and make a real dent in some of the toughest problems the world is facing. My hope is that over time this can become an industrywide effort. Stay tuned. —FRANK DIGIACOMO

*Learn about how to volunteer at City of Hope and fundraising opportunities at cityofhope.org.*

# Ariana Grande's Puppy Love

The singer, 22, owns five rescue dogs, but tells *Billboard* "you don't have to be Ace Ventura" to make a difference

I got involved with dog rescues by simply loving animals. Dogs are the most harmless, sweetest babes in the world. They show nothing but unconditional love, so they deserve that in return. According to the ASPCA, 1.2 million dogs and 1.4 million cats are euthanized every year, and 80 percent of them are healthy! The thought of a sweet, loving angel going without a home or being killed simply because there's no one who will come and claim him is heartbreaking. I want to help spread the word as much as I can, and I've been able to work with amazing organizations, including BarkBox, which partners with shelters, and The Humane Society. My mission is to help as many homeless dogs as I can find loving families who will cherish them. Through BarkBox, on my Honeymoon Tour we had puppy trucks filled with pups in need of homes come to the venues in different cities. I paid for the adoption fees and sponsored their adoptions, so my fans and their families were able to rescue when they came to my show. All the pups I sponsored got homes! But if you're not in a position to rescue, follow your local shelters on Facebook and Instagram and share the posts of the pups that are having trouble finding homes. I love my dogs and I love my fans as if they were family, so introducing the two and knowing that I helped some of my fans to have a new, unconditionally loving friend in their life makes me very happy. Making music, performing and acting are fun, but without using my voice, I'll feel like I'm doing this for no reason. —AS TOLD TO RAY ROGERS

*Go to BarkBox.com to learn more about BarkGood, which supports rescue organizations across the United States, and visit HumaneSociety.org to find a local shelter.*

HAIR BY DALINA REBOLLO. MAKEUP BY DANIEL CHINCHILLA. DOGS PROVIDED BY BARK & CO.



Grande photographed by Eric Ogden on Sept. 28 in New York, with (from left) Sam, Ziggy, Bowie and Gus — rescue pups placed in forever homes by Bark & Co. "I have this platform, and my fans watch and see every move I make, so I'm going to speak out about things I'm passionate about."



Global Citizen Festival co-founder Evans photographed by Robert Ascroft at Pearl Jam's sound check on Sept. 25 in New York. "No movement is about an individual," says Evans of his organization's social media mission. "It's about an amazing group of people coming together from different backgrounds."



GROOMING BY SUSAN DONOGHUE AT ENNIS

# Global Citizen's Social Network

Bill Gates, Beyoncé, millions of online activists: Hugh Evans brings them all together in hopes of ending extreme poverty by 2030

"WHAT A F—ING DAY IT HAS BEEN," SAID Pearl Jam frontman Eddie Vedder, addressing the crowd of 60,000 at the Global Citizen Festival in New York's Central Park on Sept. 26. "Never before have we played for an audience that was 100 percent made up of activists." It may have been a first for the Seattle rockers, but the fourth annual event has become a must-attend for music fans-turned-change agents, most given free tickets after going onto its website and completing nine specific "action journeys," a series of tasks like petitioning world leaders to prioritize polio eradication or tweeting about making education accessible to girls around the globe all in an effort to end extreme poverty by 2030.

Pearl Jam capped a star-studded spectacle of donated performances from co-headliners Beyoncé, Ed Sheeran and Coldplay, plus side-stage sets by Common, Sting and Tori Kelly. Nonmusicians from first lady Michelle Obama and Vice President Joe Biden to Hugh Jackman and Bill Gates appeared, demanding gender equality, clean-water mandates and climate-change legislation.

"All lives are created equal," says Hugh Evans, the 32-year-old mastermind and CEO of 501(c)(3) nonprofit Global Poverty Project, who conceptualized and helped launch the Global Citizen Festival in 2012 as a way to encourage activism and pressure world leaders to ramp up financial contributions to good works. (This year at the concert, for example, the European Commission pledged €500 million to aid the Syrian refugee crisis.)

"We're acting not just for charity but for justice," says Evans, an Australia native who started a nonprofit youth organization called The Oaktree Foundation, which helped drive education initiatives in developing countries. At 18, he began staging awareness-raising concerts — Bono dropped by one show to jam — spurring the Aussie government to double its foreign aid levels. After establishing GPP with community education expert Simon Moss in 2009, he teamed with Pearl Jam manager Kelly Curtis and Universal Music Group executive vp U.S. recorded music Michele Anthony, among others, to throw the first Global Citizen Festival, which has since hosted performances from Jay Z, Foo Fighters, Neil Young and Stevie Wonder.

Its impact? According to Evans, there were 2 million global "actions" taken on the night of the 2015 festival. As Anthony says, "For [attendees] to be involved in helping to effect change daily, that speaks to a different form of activism than perhaps this generation has seen — and that we haven't seen in a long time."

—STEVEN J. HOROWITZ

*Visit GlobalCitizen.org to learn how to take action online and to qualify for the chance to attend a Chvrches show at the end of November.*





Seventeen of the past UJA-Federation music visionaries photographed by Wesley Mann on Sept. 24 at The Pierre hotel in New York. In the back row, from left: Julie Greenwald, Daniel Glass, Joel Katz, Neil Portnow, Charlie Feldman, Cary Sherman, Rob Glaser, Fred Davis, Amy Doyle and Jason Flom. In the middle, from left: Avery and Monte Lipman. In the front, from left: Kevin Liles, Craig Kallman, Barry Weiss, Lyor Cohen and Rick Krim.

# UJA's Music Visionaries

For 15 years, the United Jewish Appeal has honored the industry's most philanthropic executives. For the first time ever, *Billboard* organized a class photo featuring 17 of the past 27 award winners

From Justin Timberlake working his Borscht Belt comedy chops to performances by artists like Rihanna and The Weeknd, the annual UJA-Federation Music Visionary of the Year Awards luncheon has become the music industry's hot-ticket charity event. With proceeds going to the largest local philanthropic organization in the world (United Jewish Appeal-Federation of Jewish Philanthropies of New York, founded in 1917), top executives are happy to fork it over during the high-profile gathering.

"Our music visionaries are the most important carriers of our message," says UJA-Federation of New York CEO Eric S. Goldstein, 55. "We look for individuals who have a strong sense of community. Our honorees also tend to be bold and compelling leaders." Each recipient has received the award for his or her lifelong contributions to any number of charities (including those not directly linked to UJA). Not only do the music-industry heavyweights help amplify UJA's message, proceeds from the fundraiser — the 2015 event raked in more than $1 million — go to support nearly 100 not-for-profit organizations in UJA's "network," with both Jewish and non-Jewish affiliations that target issues from homelessness to food insufficiency, with a percent annually earmarked for the New York-based Music for Youth.

—RAY ROGERS

# 17 Visionaries On Giving Back, The Charities They Support And Their Love For UJA

**1. Julie Greenwald**, chairman/COO, Atlantic Records (honored in 2010)
"Each year the public schools have cutbacks on money for their music programs, and the UJA provides instruments, buildings, teachers and lessons, and gives the kids vital access to music."

**2. Daniel Glass, 58**, founder/president, Glassnote Entertainment Group (2002)
"The nonprofit organization I co-founded, LIFEbeat, is the music industry's organization fighting HIV/AIDS, because we saw our colleagues in the music business getting sick and there wasn't any existing place or charity in our industry that could help them."

**3. Joel Katz, 71**, chairman of the global media and entertainment group, Greenberg Traurig (2003)
"When I was honored by the UJA, my friends Brooks & Dunn performed at the sold-out event. The dress code was 'Southern comfortable' — jeans on bottom and formal on top."






From top: Children attend a music program at the Usdan Center for the Creative and Performing Arts, funded by UJA-Federation of New York; UJA volunteers unpack supplies for Queens residents devastated by Hurricane Sandy.

**4. Neil Portnow, 67**, president, The Recording Academy (2014)
"As the leader of MusiCares, the Grammy Foundation and chair of the board for the Grammy Museum, their missions — of helping music people in times of need or crisis, ensuring our young people are exposed to music in school and archiving and preserving our musical history — are all of paramount importance and a personal passion."

**5. Charlie Feldman, 66**, vp writer-publisher relations, BMI (2001)
"I shall never forget when Michael Bolton came out from stage right and sang 'Lean on Me' [when I was honored]. It was a total surprise and meant so much to me."

**6. Cary Sherman, 67**, chairman/CEO, RIAA (2008)
"I know how much music meant to me as a child — the ability to express myself, the confidence it gave me, a mental space all my own. I want every child to have that."

**7. Rob Glaser, 53**, founder/chairman/CEO, RealNetworks; co-chairman, Rhapsody (2004)
"*Tikkun olam* is a Hebrew phrase that signifies humanity's shared responsibility to heal, repair and transform the world. It connotes social action and the pursuit of social justice."

**8. Fred Davis, 56**, partner, The Raine Group (2002)
"The UJA has helped to create a community within the music business, and it allows me the best outlet to fulfill my obligation to the Jewish/Israeli community. We all have to give back."

**9. Amy Doyle**, executive vp music, VH1/Logo (2012)
"I believe in [and support] the All Stars Project. Their mission is transforming the lives of youth and underprivileged communities through the power of performance."

**10. Jason Flom, 54**, founder/president/CEO, Lava Records (2000)
"My father told me, 'Do whatever you want, but make the world a better place. That is the definition of success.' One of the main reasons why I am still working is because I want to give money to causes I care about."

**11. Avery Lipman, 49**, president/COO, Republic Records (2015)
"I'm involved with Hope for Heroism, which is an organization that supports Israeli soldiers wounded in combat. Most of their injuries have healed but the debilitating effects of PTSD linger for years."

**12. Monte Lipman, 51**, chairman/CEO, Republic Records (2015)
"Our business allows us to make a significant impact on pop culture with the opportunity to change social consciousness. Whether we like it or not, we have a responsibility to the community."

> "The UJA assists those in need and less fortunate without any discrimination."
> — MONTE LIPMAN

**13. Kevin Liles, 47**, founder/CEO, KWL Enterprises (2003)
"With success comes responsibility. I've never been the guy to just write a check. When you see kids who want to break the cycle of a lack of education and poverty, and all they need is a chance, I'm up for the job."

**14. Craig Kallman, 50**, chairman/CEO, Atlantic Records (2010)
"Without musicians, there would be no music business, so it's so essential that we support efforts to nurture the next generation of artists."

**15. Barry Weiss, 56**, co-founder/partner, RECORDS (2009)
"I grew up in a home where we didn't have the means to be philanthropic. I made a point that when I started to make some real money, I would set an example for my own children of how important it is to give back."

**16. Lyor Cohen, 55**, CEO, 300 Entertainment (2001)
"For over a decade, my favorite charity has been The Boys & Girls Harbor, which invests in children primarily in East Harlem. It empowers them through education, cultural enrichment and performing arts."

**17. Rick Krim, 55**, co-president of U.S., Sony/ATV Music Publishing (2012)
"I am a national board member for the T.J. Martell Foundation, which over the past 40 years has raised over $250 million for cancer, AIDS and leukemia research."

*For information on how to help UJA-funded efforts, go to ujafedny.org.*

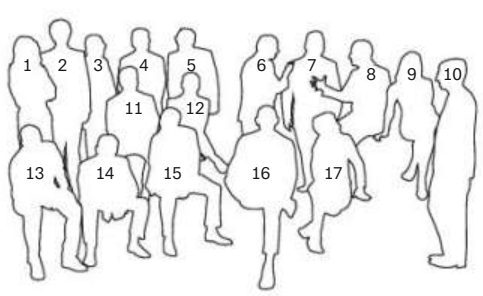



ILLUSTRATION BY REMIE GEOFFROI

PREVIOUS SPREAD: HAIR AND MAKEUP BY SUSAN DONOGHUE. DORA YU AND PEARL XU AT ENNIS. SET DESIGN BY EYAL BARUCH. THIS PAGE: COURTESY OF UJA-FEDERATION OF NEW YORK

# FLYING LOTUS

## YOU'RE DEAD!

FEATURING: KENDRICK LAMAR, SNOOP DOGG, THUNDERCAT, HERBIE HANCOCK, KAMASI WASHINGTON AND MORE

"AN ELECTRONIC OPUS OF IRREDUCIBLE AMBITION AND IMMERSIVE DETAIL. BUT THE ALBUM'S SCALE AND AUTHORITY PLACE IT ON ANOTHER TIER OF ACCOMPLISHMENT."

– NEW YORK TIMES

"ELLISON MAKES THE BOLDEST, MOST FULLY ENGAGED FUSION OF THE HIP-HOP-LAPTOP ERA."

– ROLLING STONE

"TWO OF THE MOST IMPORTANT FIGURES IN THE CONTEMPORARY L.A. RAP SCENE, KENDRICK LAMAR AND FLYING LOTUS."

– ENTERTAINMENT WEEKLY (REGARDING "NEVER CATCH ME")

"DISTINCTLY MODERN BREW OF HIP-HOP, FOOTWORK, AND FUSION THAT'S KINETIC AND VIBRANT."

– PITCHFORK



Juanes photographed by Eric Ryan Anderson on Aug. 18 outside the United Nations in New York, where he headlined the World Humanitarian Day's inaugural #ShareHumanity event, which brings attention to crises around the world through a wide-reaching digital campaign.

PHILANTHROPY 2015

# Juanes Rebuilds His Country

As Colombia's civil war winds down, the Latin rocker, 43, shares with *Billboard* his hopes for his Mi Sangre foundation, which has provided support for thousands of landmine victims since 2006

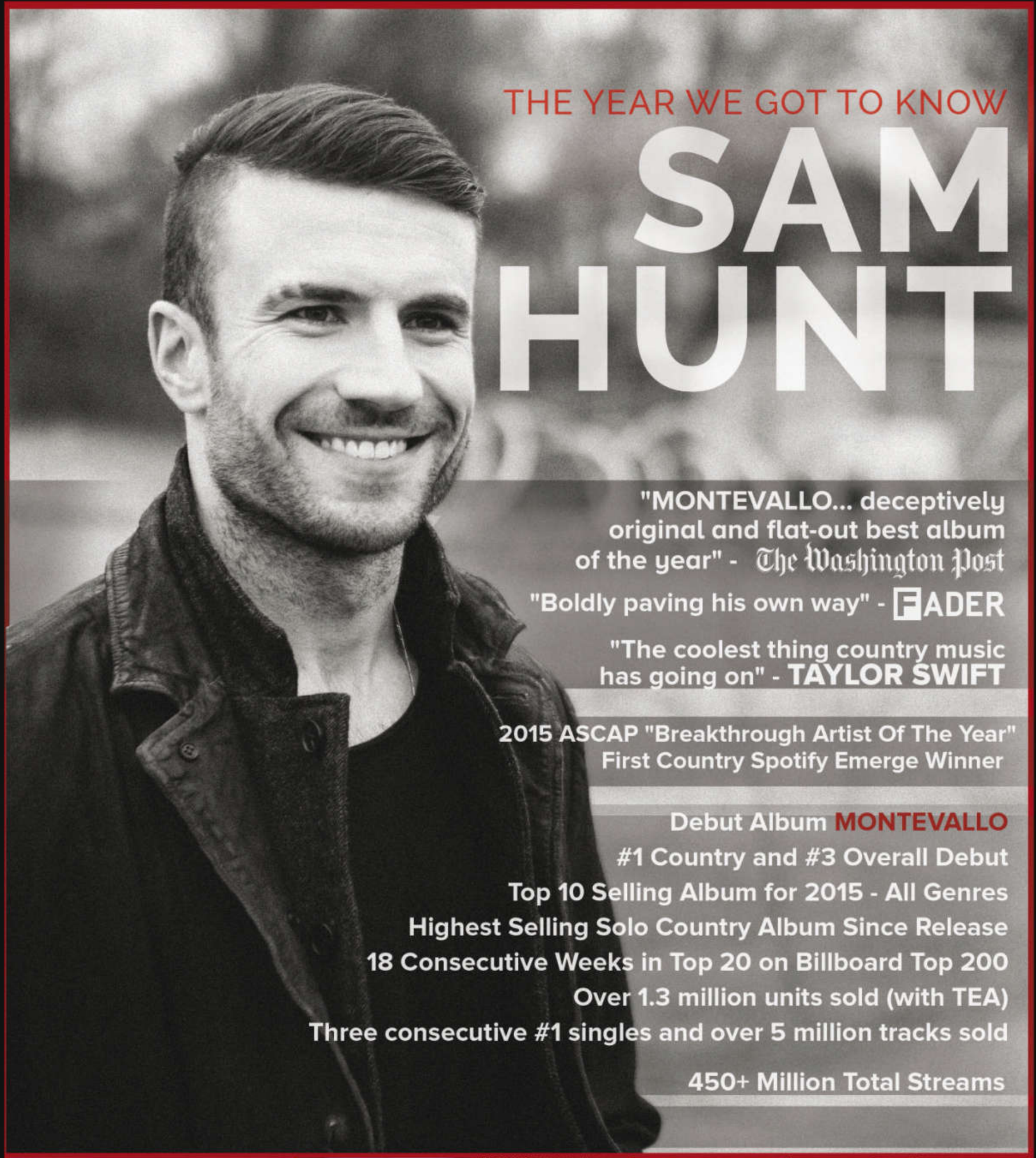
The name Mi Sangre [My Blood] is inspired by the same sentiment behind my [2004] album of the same name: It's about my children, my children's children, my land, my roots. It's what hurts and what's important to me. When I wrote [2000's] "Fijate Bien" about landmine victims, I was living in Los Angeles; I would speak to my mother every day, as I still do, about what was going on back home in Colombia. But it wasn't until I went and talked to people face-to-face that I understood the gravity of the situation. I remember being invited to sing for wounded soldiers. Hearing firsthand the stories of people who had been directly affected by the conflict, it moved me to the point that I said, "I want to do something."

Colombia's transition toward a peaceful society is our priority. The government is negotiating for peace with [left-wing guerrilla group] FARC. After nearly 60 years of fighting, so much blood has been spilled, but it's a historic moment because we will be able to start a new chapter based on forgiveness and reconciliation.

Everyone always talks about the war, but no one is talking about the people, which is the richest resource any country has. So investing in them, that's what we're focused on. First, there's the psychosocial support for children who have been victims of landmines or any form of violence from the conflict. Then there's the educational part, which uses art to transform individuals into peace-building citizens. We identify leaders in at-risk communities and give them the tools so they can transcend their role as victims and become agents of change. Sometimes we think society changes slowly, but from what I've seen with Mi Sangre, it's almost immediate. We have people who are committed on the ground, and it works. —AS TOLD TO ANGIE ROMERO

*To learn more about Mi Sangre's programs and how to volunteer, go to FundacionMiSangre.org.*

GROOMING BY MEL PALDINO AT ENNIS



THE YEAR WE GOT TO KNOW

# SAM HUNT

"MONTEVALLO... deceptively original and flat-out best album of the year" - The Washington Post

"Boldly paving his own way" - FADER

"The coolest thing country music has going on" - **TAYLOR SWIFT**

2015 ASCAP "Breakthrough Artist Of The Year"
First Country Spotify Emerge Winner

Debut Album **MONTEVALLO**
#1 Country and #3 Overall Debut
Top 10 Selling Album for 2015 - All Genres
Highest Selling Solo Country Album Since Release
18 Consecutive Weeks in Top 20 on Billboard Top 200
Over 1.3 million units sold (with TEA)
Three consecutive #1 singles and over 5 million tracks sold

450+ Million Total Streams












**THURSDAY, 2:18 P.M.** Banneker High School Gym

Ludacris Foundation CEO Shields led BHS students in an exercise session at the rapper's alma mater. "It's important to show young people the benefits of a healthy lifestyle," said Ludacris.





"Luda brings together people from different walks of life to shed their light," Usher (below, left) told *Billboard*. "For us, philanthropy isn't an obligation — it's a passion."



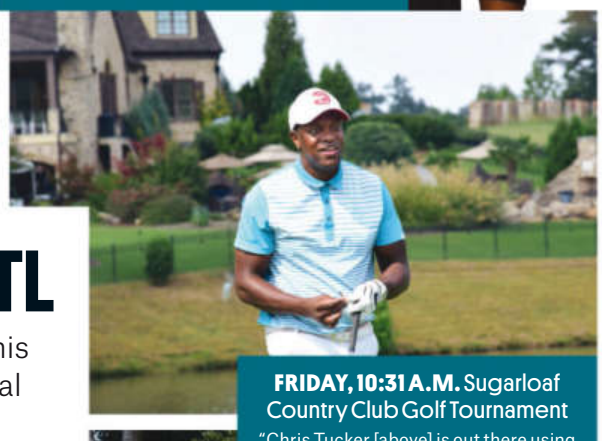
**THURSDAY, 9:23 P.M.** Bowlmor Lanes, Annual Charity Bowling Tournament

Guests included Usher, Dwyane Wade, Gabrielle Union, rapper Big K.R.I.T. and rapper-producer David Banner.



"Basketball is his real job," Luda joked of Chris Brown (left). "He was out there going head-to-head with NBA players! It's one of his favorite pastimes."





# Luda's Gift To The ATL

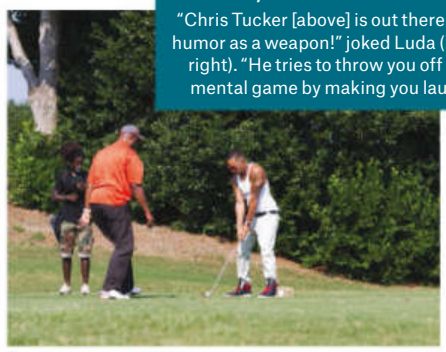
In this photo diary, the star shares stories from his celeb-filled 10th annual weekend charity festival

IT'S LABOR DAY WEEKEND EVE AT BOWLMOR LANES in suburban Atlanta, and sitting together in Lane 28 are ATL kings Ludacris and Usher. For 10 years, the two artists, along with their A-list pals, have met up to bowl with fans as part of LudaDay Weekend, a multiday, citywide fundraiser that benefits the Ludacris Foundation. The nonprofit, founded by the rapper and his mother, Roberta Shields, in 2001, was established to inspire young people to live their dreams by promoting leadership, education and healthy lifestyles. In 2015 alone, the organization has raised $250,000. "Each year it feels like a homecoming," Ludacris, 38, told *Billboard*. "This has always been about helping the community and the next generation of kids coming up." —RICHARD L. ELDREDGE

*Follow Ludacris' good deeds and learn how to help on Instagram (@ludacrisfdtn) and at Facebook.com/Ludakids.*

**FRIDAY, 10:31 A.M.** Sugarloaf Country Club Golf Tournament

"Chris Tucker [above] is out there using humor as a weapon!" joked Luda (below, right). "He tries to throw you off your mental game by making you laugh."





"Some years I win, some years I lose, but it was great to be able to triumph for our 10th anniversary," said Luda of his basketball team's win over Team Breezy (121-117).

**SUNDAY, 5:58 P.M.** Georgia State Sports Arena, Annual Celebrity Basketball Game

Players included musicians Chris Brown, K. Camp and Sean Garrett, plus NBA stars John Wall, Kenneth Faried, Lou Williams, K.J. McDaniels and Victor Oladipo.





**SUNDAY, 12:06 P.M.** Intercontinental Hotel, Ludacris Foundation Brunch

This year's event was attended by more than 50 students. "It's for us to talk to kids without cameras about mistakes and how to overcome them," said Luda.

**SATURDAY, 3:20 P.M.** Clark Atlanta University, Block Party

"We like to find artists [to perform] who have their finger on the pulse of the street and are about to flourish," said Luda of rappers Street Money Boochie (above, left) and Bankroll Fresh. Below: Comedian DC Young Fly entertained kids in the crowd.



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# Willie Nelson: 'I Was Taught Moral Responsibility

The American music icon on guiding Farm Aid, the nation's longest-running concert for a cause, for 30 years, and why he's more passionate about legalizing pot than ever **By David Ritz**

IT ALL BEGAN WITH A few words from Bob Dylan onstage at the Live Aid concert in July 1985, asking: Couldn't some of the money raised go to help American farmers?

"The question hit me like a ton of bricks," remembers Willie Nelson, who was on the road that day, watching the event on his tour-bus TV. He immediately began looking into the state of American agriculture. This was a time when family farmers were suffering mightily. Thousands were being forced off their land and driven into bankruptcy.

Enter Nelson, who, a few days after Dylan's remarks, met with his friend Jim Thompson, the then governor of Illinois, at the St. Louis Fair. With Thompson's help — and the collaboration of John Mellencamp and Neil Young — the first Farm Aid concert took place that same summer, on Sept. 22 at the University of Illinois' Memorial Stadium in Champaign. More than $7 million was raised. Thirty years later, Farm Aid, an annual and much beloved American institution, has grown that number to $48 million.

Today, the 82-year-old Nelson remains fervently committed to the nonprofit that he helped to create.

**What are your earliest memories of giving back?**

Church. Ours was the United Methodist in the little town of Abbott, Texas, where I grew up. We had a collection box, and even though we were struggling financially, I knew there were folks with far greater struggles. As part of a loving community, I was taught the moral responsibility of helping those in need.

**Of all the causes you might have championed, why Farm Aid?**

Farming was my first job. I picked cotton. I pulled corn. I knew firsthand what it meant to farm. I knew damn well how tough it was. In high school, I was a proud member of Future Farmers of America. My farm roots are deep-seated in the soil of my personal story.

**"We hope this concert will remind the nation that we need to change the way we think about the food we eat and the people who grow it," Nelson told the crowd at the 1996 Farm Aid in Columbia, S.C.**

**In Farm Aid's three decades, what is your most memorable moment?**

It might have been that first one, because back then there was still uncertainty. Who knew if the idea would work? So it was a real thrill when the show sold out and 80,000 fans showed up. Beyond Dylan, Young and Mellencamp, we had B.B. King, Waylon Jennings, Bonnie Raitt, Kris Kristofferson, Roy Orbison, Johnny Cash and a slew of others. Everyone was eager to pitch in.

**Through Farm Aid's history, what is your proudest accomplishment?**

The fact that we've raised the public consciousness. There's awareness today

PAUL NATKIN/IMAGE DIRECT

# LAURA DICKINSON

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Laura Dickinson's debut album, ***One for My Baby – To Frank Sinatra With Love***, showcases the powerhouse vocals that have won her countless accolades in TV and Film (*Phineas and Ferb, Pitch Perfect 1 & 2, Sofia The First*) along with her talents as an arranger, multi-instrumentalist and producer. She's pulled together a loving tribute comprised of many of the Los Angeles area's foremost jazz musicians, with arrangements by a who's who of dependable craftsmen.

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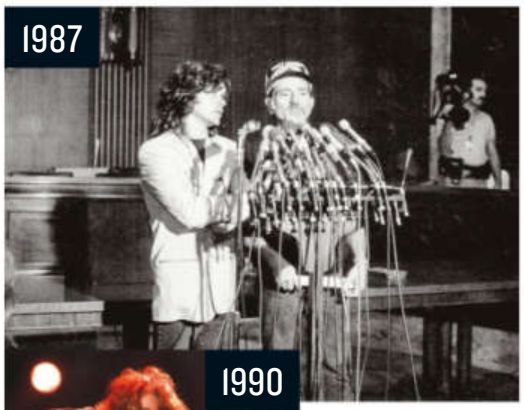
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**FARM AID AND THE MOVEMENT IT SPAWNED**

**1985, Champaign, Ill.** The inaugural Farm Aid raised more than $7 million with a crowd of 80,000. From left: Cash, Nelson and Jennings. **1986, Manor, Texas** The crowd at Farm Aid II. **1987** Mellencamp (left) and Nelson testified before the U.S. Senate with Sen. Tom Harkin.



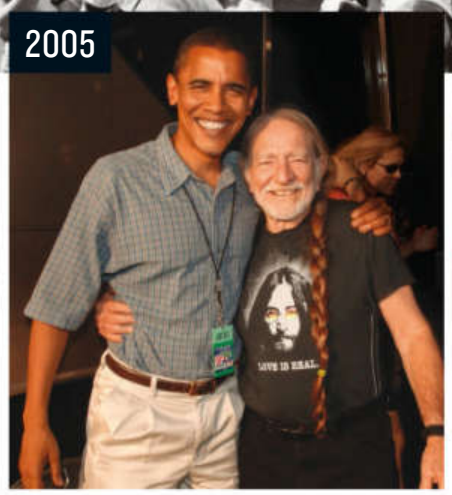







**1990, Indianapolis** The fourth concert had environmentalists and consumer advocates join the cause. Left: Raitt. **1999, Washington, D.C.** Young (in red and white cap) and son Ben (in wheelchair) joined farmers in a rally to target the Freedom to Farm bill that had been in place since 1996. **2005, Tinley Park, Ill.** The 20th anniversary brought then-senator Barack Obama, who introduced Wilco. **2013, Saratoga Springs, N.Y.** Pete Seeger (left), at age 94, served as the surprise guest, joining Nelson, Mellencamp, Young and Dave Matthews onstage for "This Land Is Your Land."







1985: PAUL NATKIN. 1986: GEORGE ROSE/GETTY IMAGES. 1987: COURTESY OF FARM AID. 1990: PAUL NATKIN/GETTY IMAGES. 2005: RICK DIAMOND/WIREIMAGE. 2013: EBET ROBERTS/REDFERNS/GETTY IMAGES. MUSGRAVES: NEIL MOCK/ALEX HUCKLE/GC IMAGES/GETTY IMAGES. HENLEY: WADE PAYNE/INVISION/AP IMAGES. MELLENCAMP: GABRIEL GRAMS/GETTY IMAGES

about the challenges of farming and the benefits of buying products on a local level — especially organic food — that was missing 30 years ago. Farmers' markets have sprouted up. People realize the downside of shipping in food from hundreds of miles away — wasting money on costly fuel — when wholesome food can be grown and bought within a local area.

**Do you believe the plight of the farmer has significantly improved?**

There's lot of work still to be done, but yes, I do believe real progress has been made. The proliferation of social media, for example, has been a good thing. All forms of communication help, especially when communication starts at the grassroots level. Corporate-owned newspapers and magazines can be biased, but nowadays folks are looking beyond that; they're hungry for the truth. Consumers are educating themselves about where and how food is grown.

**In addition to Farm Aid, for years you have been involved in the fight to legalize marijuana and recognize the benefits of hemp products. Are you still passionate about that cause?**

More passionate than ever. I was recently encouraged to read about parents traveling to Colorado and Oregon where they could legally obtain marijuana so that, under a doctor's care, their children's seizures could be effectively treated. When it comes to pot, the dark ages may finally be behind us. It has been 25 years since I campaigned for Gatewood Galbrath, a Lexington, Ky., lawyer running for governor with a let's-legalize-pot policy. We lost that battle, but now it looks like we're winning the war. The decriminalization of marijuana is a growing and unstoppable movement. The good uses of hemp — for agriculture, clothing or the relief of serious pain — are well documented and irrefutable. Old prejudices die hard, but the anti-pot bias of a misinformed establishment is not long for this world.

**Do you think the world of today is a more charitable one than the world you knew as a younger man?**

I'd like to think so, but I'm no social scientist. I'm just a picker from Hill County, Texas, who has led a very fortunate life. When I look back on that life, I remember acts of remarkable charity. My grandmother, the woman who raised me, was the most giving woman I've ever known. And of course during the different wars, you had many artists donating their services to entertain our troops abroad. But the advent of Farm Aid and many of the causes that followed brought on something new, something I hadn't seen before.

Artists began banding together around urgent sociopolitical causes. In the past 30 years, that impulse — to address the pressing issues of our times — has strengthened. It goes beyond respecting the folks who grow our food. It even goes beyond the quality of the food itself. It's about loving Mother Earth. Because we love her, we study her. And that study reveals her desperate state. It demands that we protect her from greedy and lethal exploitation. We need to be proactive about championing the causes that will preserve our natural resources and maintain a high quality of human and animal life. It's a monumental task, but I have a deep belief in humanity. There are millions of good people committed to do the right thing. It's just a matter of harnessing our energy, staying positive, remaining organized and fighting the good fight. Man, I'm ready to go!

*FarmAid.org offers concert videos, in-depth news on food issues and a donation link.*

**WILLIE'S STAR FARM AID SUPPORTERS**



**KACEY MUSGRAVES**
"Willie is a very real person, no bullshit, and he's a great writer."



**DON HENLEY**
"Willie's got an incredible sense of humor ... and he cares about the common people."



**JOHN MELLENCAMP**
"We've had Dylan, Billy Joel, Lou Reed [perform]. I'm extra proud of Willie to have the courage and stamina to keep it going."

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# PRE-GAMING THE GRAMMYS RIGHT NOW

It's the 2016 kickoff! All the eligible music is on the market, the ballots are in the mail, and Taylor Swift can't win everything (right?). Now, with 12 months of hits that matter, *Billboard* sizes up the best chances for gold among the big four categories

**BY ALAN LIGHT**

**ILLUSTRATIONS BY THOMAS KUHLENBECK**

THE RECORDING ACADEMY HAS COMPLETED ITS ANNUAL Grammys screening process, so it's time again to consider which artists and industry figures will be recognized by their peers at the 58th annual awards on Feb. 15. (To be eligible this year, all recordings must be released between Oct. 1, 2014 and Sept. 30, 2015.) With 83 categories in 30 fields, there is no shortage of potential nominees, but for the sake of brevity — and sanity — *Billboard* takes an early look at possible contenders in the general-field categories, otherwise known as the Big Four. Nominations will be announced Dec. 7.

## ALBUM OF THE YEAR

From squad goals to world-tour guests, from Apple Music to MTV's Video Music Awards, Taylor Swift never left the spotlight this year, and there's every reason to believe that this domination will continue on Grammy night. While "Shake It Off" came out in time for the 2014 awards (nominated in three categories, it was shut out), *1989*'s October 2014 release qualifies the 5.2 million-seller as practically a lock for an album of the year slot.

The other surest nomination bets come from rap and R&B: Kendrick Lamar, whose *To Pimp a Butterfly* was 2015's most acclaimed and most accomplished hip-hop project; The Weeknd's *Beauty Behind the Madness* spun off two No. 1 singles ("The Hills" and "Can't Feel My Face") and marked the real arrival of a star who has been rising for a few years.

From the rock world, Alabama Shakes took a major step forward with *Sound + Color*, but the omnipresent Dave Grohl

Flashback to the 57th annual Grammys, which took place Feb. 8 in Los Angeles (clockwise from top): Madonna sang "Living for Love" with a buff crew of horned backup dancers, actor-comedian Kristen Wiig (right) joined Sia to perform record and song of the year nominee "Chandelier," and Rihanna and West debuted their McCartney collaboration "FourFiveSeconds," which could see a 2016 song of the year nomination.







and his band Foo Fighters, having staked out a spot as the most visible carriers of the rock'n'roll flame, would seem to be in pole position with the *Sonic Highways* album. (Not to discount Swift's massive year, but it's worth noting that three of the last five album of the year honors went to alternative rock acts Beck, Mumford & Sons and Arcade Fire.)

Both James Taylor and Don Henley had their highest-charting albums ever on the Billboard 200 in 2015: Taylor's *Before This World* became his first No. 1, and Henley's *Cass County* started at No. 3. But it has been almost a decade — all the way back to Paul McCartney's *Chaos and Creation in the Backyard* in 2006 — since a baby-boomer icon has made the cut in this category. Don't count out Carly Rae Jepsen as a surprise contender for her bubble-gum gem *Emotion*, or D'Angelo & The Vanguard for the neo-soul singer's long-awaited December 2014 *Black Messiah*. And the phenomenon surrounding Lin-Manuel Miranda's hip-hop-history musical *Hamilton* could give its cast album a nomination.

## RECORD OF THE YEAR

It's tough to say which of Swift's singles will be the pick here, though there's little doubt that one of them will be. "Blank Space" probably has a slight edge over "Bad Blood" — unless the latter's epic all-star video and remix featuring Lamar sways a few voters. But T-Swizz may not be the favorite in this category, since "Uptown Funk!" by Mark Ronson featuring Bruno Mars was truly ubiquitous in 2015, spending 14 weeks at No. 1 on the Billboard Hot 100 with a video viewed more than 1 billion times. From pro football games to bar mitzvah parties, Ronson's throwback to Gap Band/The Time/Earth, Wind & Fire-style R&B was bumping everywhere you turned.

Ed Sheeran is developing into the kind of act that becomes a Grammy dynasty, and though he has no new eligible album this year, "Thinking Out Loud" is likely to pick up some nominations. The Weeknd also looks like an easy call for this list: "Can't Feel My Face" had the kind of summer impact that made it a record of the season, if not the year, while "Earned It," from the *Fifty Shades of Grey* soundtrack, has its own following. (If "Blank Space" and "Can't Feel My Face" both end up on the short list, it will put the production team of Max Martin and Shellback up against themselves.)

On the straight-up pop side, Jason Derulo's time may have come with "Want to Want Me," along with OMI's sweet "Cheerleader" and Walk the Moon's "Shut Up and Dance." Out of Nashville, Little Big Town's spare, haunting "Girl Crush" (with a gorgeous lead vocal by Karen Fairchild) and Sam Hunt's rhythm-driven "Take Your Time" are also in the running. And the unlikely pairing of Justin Bieber with EDM superduo Jack U (Skrillex and Diplo) produced top 10 hit "Where Are U Now," the most emotional, mature song any of them have yet created.

## SONG OF THE YEAR

Here's your annual reminder: Song of the year is an award given to songwriters. In theory, it should be a very different honor from record of the year, which is given to performers and producers, but that's not always the case — last year, four out of five nominees overlapped. Expect more or less the same this time around: Look for "Blank Space," "Uptown Funk!" and one of The Weeknd's songs to get tapped. "Thinking Out Loud" would mark Sheeran's return to this category, following his nod for "The A Team" in 2013.

For its clever, slightly edgy lyrics, "Girl Crush" may be a better bet here than for record of the year. Also in contention: John Legend and Common's Oscar-winning collaboration

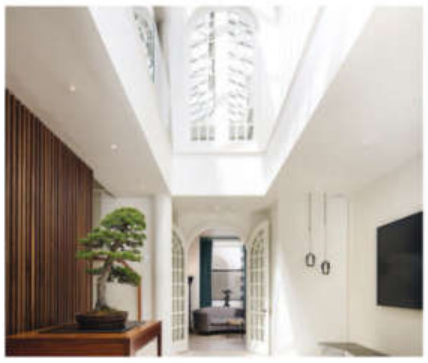
### THE YEAR IN SOUNDTRACKS

In the playlist era, movie and TV soundtracks resonate deeply: They're compilations with built-in narratives. That might be why four hit No. 1 on the Billboard 200 in 2015, the most in six years — and all are strong contenders for a nomination in the 2016 Grammys' best compilation soundtrack for visual media category. *Furious 7*'s album is a feat of cross-genre appeal: a state-of-the-art blend of hip-hop (T.I., Young Thug, Future), EDM (David Guetta) and Latin beats (Prince Royce), plus emotional heft, with Wiz Khalifa featuring Charlie Puth's Paul Walker eulogy "See You Again." The Timbaland-helmed *Empire* soundtrack scores points for cultural currency and novelty (Terrence Howard duetting with Mary J. Blige; a gospel choir backing Courtney Love), while the companion releases to *Pitch Perfect 2* (which includes a Christmas medley from Anna Kendrick and Snoop Dogg) and Disney's *Descendants* (highlight: Shawn Mendes' "Believe") offer family-friendly counterpoints. Other likely candidates include this summer's *True Detective* soundtrack, supervised by T Bone Burnett (who has won this category three times), and Lorde's blazingly hip *The Hunger Games: Mockingjay, Part I*. Does this mean Jennifer Lawrence could perform "The Hanging Tree" at the Grammys? —A.L.

RIHANNA, MADONNA, SIA: KEVIN WINTER/WIREIMAGE

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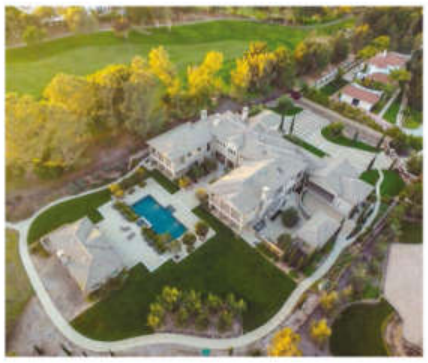
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"Glory," which has the kind of powerful emotion and big statement that plays well for this award. Outside shots for newcomers with positive messages: Andy Grammer's "Honey, I'm Good" and Rachel Platten's "Fight Song." And the Lady Gaga and Diane Warren-penned "Til It Happens to You" also has been getting late buzz.

Since moving up Eminem and Kanye West to this level a few years back, song of the year hasn't made much space for hip-hop (Macklemore & Ryan Lewis' "Same Love" is the only rap nominee in the past three years), but if anything might catch voters' attention, it could be "FourFiveSeconds," an efficient means of recognizing the cross-genre appeal of West's Rihanna and McCartney collaboration, Lamar's "Alright" or *Furious 7*'s "See You Again" by Wiz Khalifa featuring Charlie Puth.



Mary J. Blige performed with 2015 best new artist winner Smith at the 57th annual Grammys.

### BEST NEW ARTIST

Historically the most perverse Grammy category, best new artist is often the toughest to predict, especially in the absence of a breakout blue-eyed-soul British singer from England, the favorite combination in recent years (Amy Winehouse, Adele, Sam Smith). Though "All About That Bass" was up for record and song of the year in 2014, Meghan Trainor herself wasn't eligible because her album wasn't released before the deadline; with *Title* hitting No. 1 on the Billboard 200, now it's her turn. Hozier has a similarly delayed opportunity here — his self-titled debut came out in October 2014. Hunt shook up country music by adding R&B flavor to the genre; his *Montevallo* album spun off three No. 1s on *Billboard*'s Hot Country Songs chart.

The old-school R&B of Leon Bridges could be a stand-in for the academy's Brit-soul sweet spot, and Tori Kelly hit big with *Unbreakable Smile* and some very memorable TV appearances. Walk the Moon and Twenty-One Pilots both connected in 2015 but may have too much history to feel like "new artists." (*Talking Is Hard* is Walk the Moon's third album.) Elle King had a smash with "Ex's and Oh's," Nathaniel Rateliff & The Night Sweats' debut broke through thanks to the gospel-soul revivalists' barn-burning performance on *The Tonight Show Starring Jimmy Fallon*, and young duo Maddie & Tae hit with "Girl in a Country Song," a smart and timely retort to the genre's pervasive "bro country" clichés.

# THE CRAFTY GAME OF LAST-MINUTE MANEUVERING

Ryan Adams, Fetty Wap and *Hamilton* released records just before the Grammys' deadline, but did Janet Jackson attempt (and fail) an 11th-hour bum-rush?

**BY ED CHRISTMAN**

The industry's grand tradition of rushing out albums to meet the Grammys' end-of-September deadline may have seemed like a quieter-than-usual affair this year, but there were a few smartly timed arrivals. On Sept. 25, Fetty Wap's self-titled debut hit stores, possibly to capitalize on the New Jersey rapper's white-hot summer. That same day *Hamilton*'s original cast recording was released digitally, qualifying the Broadway soundtrack for a possible album of the year nomination. Ryan Adams' Taylor Swift tribute, *1989*, also came out that week — theoretically, two versions of the same record could compete for album of the year.



Adams, who has a blank (ballot) space, baby.

Grammy rules dictate that recordings must be available for national commercial distribution to be eligible, and preorders don't count. In the past, acts like U2, Diana Krall and Muse satisfied that requirement without cannibalizing their Billboard 200 potential by issuing early vinyl versions in limited quantities — ensuring the LPs wouldn't sell enough units to chart. In 2014, RCA went even further with that scheme, making *Aretha Franklin Sings the Great Diva Classics* available on vinyl at select FYE outlets — about 30 of the chain's 320 stores — in September, weeks before its release. In the end, Franklin's 38th album wasn't nominated.

This year, it appears Janet Jackson's *Unbreakable* tried to bum-rush the deadline. Oct. 2 was its street date, but according to sources, BMG quietly put physical versions on sale at a national retail website a few days earlier. Nielsen Music supports that claim, recording fewer than 100 copies scanned for the week ending Oct. 1, the period before *Unbreakable*'s official release.







Jackson's *Unbreakable* (top); *Hamilton*'s original cast recording.

Through a statement to *Billboard*, The Recording Academy says *Unbreakable* is ineligible for 2016 album nominations (though June-released lead single "No Sleeep" is eligible in relevant song categories). BMG declined to comment.



Henley

## HOW BLURRING GENRE LINES ARE AFFECTING THE GRAMMY PROCESS

What is country music? That was something The Recording Academy hadn't needed to explain in nearly 50 years of awarding the genre best album prizes. "If you heard country and you knew it was country, it was country," says senior vp awards Bill Freimuth. But two years ago, amid the dissolving boundaries of roots and Americana, the academy-appointed country committee wanted clarification. Now country, as a Grammys genre, abides by a written definition.

This year, Don Henley's *Cass County*, released Sept. 30 in time for eligibility, tested that line: Both Americana and country claimed the record, which features performers like Dolly Parton and Merle Haggard; and during the academy's annual screening process, both committees meticulously made cases for why each one of the album's 12 songs swayed the title in their favor. "Then we played through every single track of the album," says Freimuth. Ultimately, Americana won.

As genre becomes an increasingly fluid conceit, Freimuth anticipates other fields following suit. Rock, R&B and rap are currently not defined.

—CAMILLE DODERO

BLIGE: LARRY BUSACCA/NARAS/GETTY IMAGES; HENLEY: DANNY CLINCH; ADAMS: JIM DYSON/WIREIMAGE

courtney barnett



sometimes i sit and think,
and sometimes i just sit.

☆☆☆☆½ *Lead Review in Rolling Stone*

*"Wherever Barnett ends up, we're going to want to go with her. She's a talent we'll be following for decades."*
*- Jon Dolan,* ***Rolling Stone***

*"You can feel Barnett deriving strength from every wry observation and piece of wordplay. She has a way of making listlessness feel vital." - Jamieson Cox,* ***Time***

*"A recognized indie star" - Benjamin Shapiro,* ***The New Yorker***

9 ARIA NOMINATIONS, THE MOST OF ANY ARTIST, INCLUDING ALBUM OF THE YEAR,
AND BEST ALBUM ARTWORK OF THE YEAR

SOLD OUT HEADLINE TOUR + PITCHFORK FESTIVAL, BONNAROO, SXSW, & NEWPORT FOLK
+ HOLLYWOOD BOWL AND MADISON SQUARE GARDEN AS SPECIAL GUEST OF BLUR

#1 ON FMQB: SUB MODERN SINGLES FOR 5 WEEKS
#1 ON THE CMJ TOP 200 FOR 4 WEEKS

**"Don't stop listening, I'm not finished yet..."**

MILK! RECORDS

## ACADEMY DATES TO REMEMBER

Four months left before the big event

**NOV. 4, 2015**

First-round ballots due.

**NOV. 15, 2015**

Deadline to become a Recording Academy voting member, in order to cast a final-round ballot.

**DEC. 7, 2015**

Grammy nominations announced.

**JAN. 15, 2016**

Final-round ballots due.

**FEB. 15, 2016**

The 58th annual Grammy Awards are telecast from Los Angeles.



# HIP-HOP'S BANNER YEAR

With new releases from Kendrick, Nicki, Dre, Drake and Future (plus a collab from the latter two), the best rap album category already looks like a fierce competition

BY MEAGHAN GARVEY

MORE THAN A MONTH-AND-A-HALF AHEAD OF THE DEC. 7 announcement of the 2016 Grammy nominees, the only real certainty is that the impending best rap album award is bound to be unusually competitive, even by the two-decade-old category's typically fierce standards. Within this year's eligibility period (Oct. 1, 2014 to Sept. 30, 2015), there has been an abundance of excellent hip-hop full-lengths from long-established veterans and underdog newcomers alike.

Those who have followed the past year's most prominent rap releases shouldn't be surprised at the three most likely contenders to clinch a nomination: Drake's *If You're Reading This It's Too Late*, Kendrick Lamar's *To Pimp a Butterfly* and Dr. Dre's *Compton* are practically shoo-ins for the category. No matter that Drake's blustery surprise release exists in some semantic gray area between album and mixtape — all three of Aubrey Graham's studio full-lengths have received best rap album nods (including a 2013 win for *Take Care*), so it seems likely that even his stopgap "commercial mixtape" would be a sure shot. Lamar's third studio album received widespread critical acclaim: a dense thicket of heady jazz by way of West Coast gangsta rap, its staunchly pro-black politics and barely contained fury felt like the necessary accompaniment to a year when America's racial inequities glared more blindingly than ever. It would be Lamar's second nomination, and one that is all but guaranteed, not only as a measure of excellence, but to compensate for any lingering unease over Macklemore's best rap album upset over Lamar's *Good Kid, M.A.A.D City* in 2014. And no rap release commandeered the zeitgeist this past year quite like Dre's *Compton*, a substitute for the elusive *Detox*, which has long seemed like hip-hop's white whale. Sixteen years after the Beats billionaire's last album,



*2001* (for which he received a nomination at the 43rd annual Grammys), and released in tandem with this summer's blockbuster N.W.A biopic *Straight Outta Compton*, the album is an easy contender.

Nicki Minaj hasn't been nominated for best rap album since her 2010 debut, *Pink Friday*, but her third and most mature album — December 2014's *The Pinkprint* — would seem a likely fit. On similar footing is J. Cole: Though the Roc Nation rapper is a newcomer to the category, his *2014 Forest Hills Drive* was widely acclaimed. And though the Grammys don't often acknowledge more overtly street-oriented rap releases, it's practically impossible to ignore Future's tremendous year. After a trifecta of redemptive mixtapes, his murky *Dirty Sprite 2* album established the Atlanta native as Southern rap's most indomitable force. For further proof, there's his recent joint project with Drake, *What a Time to Be Alive*: Though it is a lesser work than either of the duo's solo projects this year, the union of 2015's two biggest trendsetters shouldn't be counted out.

Though they haven't been as central to the conversation this past year, there's still a chance for Big Sean's third studio full-length, *Dark Sky Paradise*; Meek Mill's sophomore album, *Dreams Worth More Than Money*; and ASAP Rocky's *At.Long.Last. A$AP*. None of the three ascendant rappers has been previously nominated for the award, but each firmly established themselves as mainstays rather than passing phases in 2015. And though it is not the most likely nominee, duo Rae Sremmurd's self-titled debut spawned an unexpected bounty of hit singles ("No Flex Zone," "No Type"), and Long Beach, Calif., old soul Vince Staples' gut-punch of a double-album, *Summertime '06*, is an immensely impressive dark-horse contender. Suffice to say, this may be the most contentious best rap album Grammy in years.

WONDER: JEFF KRAVITZ/FILMMAGIC. BEYONCE: LISA O'CONNOR/ZUMAPRESS.COM. SOLT: TERRY O'NEILL/HULTON ARCHIVE/GETTY IMAGES. ADELE: MICHAEL TRAN/FILMMAGIC



# MUSIC'S BIGGEST NIGHT, BY THE NUMBERS

Beyoncé, Adele, Kanye — and Georg Solti? A breakdown of top Grammy winners, performers and disruptors

BY LINDSEY SULLIVAN

**13**

Appearances by **Stevie Wonder**, the artist who has performed most at the awards



Wonder (center) with Jonas Brothers

**83**

Number of 2015 Grammy award categories

**27**

Most all-time Grammy wins for a female artist: **Alison Krauss**

**36%**



Approximate sales bump for **Beck**'s *Morning Phase* after his 2015* album of the year win: 169,000 of 470,000** albums sold following the Feb. 8 awards

**25.3M**

Viewers watched the 57th annual Grammy Awards broadcast in 2015

**8**

Most Grammy wins in a single night: **Michael Jackson** in 1984 and **Santana** in 2000*

**1**

Times **Kanye West** protested an artist's Grammy win



Beyoncé

Adele

**31**

Most Grammy wins of all time: the late conductor **Georg Solti**



**6**

Most wins in a single night by a female artist is a tie between **Beyoncé** — who took home six Grammys at the 2010 ceremony, including song of the year for "Single Ladies (Put a Ring on It)" — and **Adele**, who won album of the year for *21* and five more categories at the 2012 awards*

*Refers to the year of the Grammy ceremony, not the year the artist was nominated. **Based on Nielsen Music sales figures.

FOR YOUR CONSIDERATION

SONG OF THE YEAR "**NOTHING WITH YOU**"
AMERICANA ROOTS SONG "**ROOM TO RUN**"
AMERICANA ROOTS ALBUM
FOLK ALBUM

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FOR THE CRITICAL SUCCESS OF

# LEARNING TO DANCE

"THE RESULT IS A DOZEN SONGS - EACH PERFORMED AND RECORDED WITH IMPECCABLE TASTE - THAT SUBTLY UNFOLD WITH REPEATED LISTENINGS. MATTERS OF THE HEART PREDOMINATE."

**GEORGE VARGA** | SAN DIEGO UNION-TRIBUNE

"THE THREADS THAT WEAVE THROUGH TEMPCHIN'S EARLIER WORK AND HIS NEWER MATERIAL ARE THE QUALITY OF HIS NARRATIVE STORYTELLING AND THE CRYSTALLINE MUSICAL SOUND OF EVERY ONE OF THE SONGS."

**HENRY CARRIGAN** | NO DEPRESSION

"HE'S WRITTEN SOME OF THE MOST BELOVED SONGS FOR SOME OF THE BIGGEST ACTS IN THE WORLD... SO MANY OF THE SONGS ON ***LEARNING TO DANCE*** ENVELOP THE LISTENER IN A, WELL, PEACEFUL EASY FEELING."

**JIM VILLANUEVA** | ALL ACCESS MUSIC

"JACK TEMPCHIN IS A PRODUCT OF A TIME WHEN SONGS WERE EXPECTED TO TELL STORIES, AND THE SONGWRITERS WHO WERE MASTERS OF STORYTELLING WERE SOUGHT AFTER AS AGGRESSIVELY AS ANY FIRST-ROUND QUARTERBACK. TEMPCHIN'S TUNES HAVE LIFTED SO MANY HEARTS IN THE DECADES SINCE HE WROTE ***PEACEFUL EASY FEELING*** AND ***ALREADY GONE*** FOR THE EAGLES. THE PROLIFIC SONGWRITER'S MUSIC CONTINUES TO FILL ARENAS AND SELL MILLIONS OF ALBUMS FOR OTHERS. IT'S BEEN ALL ABOUT THE SONGS, NOT THE MAN."

**JENNIFER CARNEY** | "JACK TEMPCHIN: THE TVD INTERVIEW"

CINDY ALEXANDER | ALMOST YOUNG | POLLY BAKER | COLIN DEVLIN | HOTSTOP | JANIVA MAGNESS | ROD MELANCON

MINT TRIP | RELAYE | SEE | JANEY STREET | JACK TEMPCHIN | CHELSEA WILLIAMS | RUSTY YOUNG

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# Demi Lovato Lays It All Bare



The former Disney Channel teen star sings of self-empowerment and struggle on her new album.

★★★½☆



**DEMI LOVATO**
*Confident*
Hollywood/Island/Safehouse

SINCE HER EMANCIPATION FROM THE Disney Channel's clutches, Demi Lovato has become one of pop's leading motivational figures, wailing songs about self-empowerment and talking to Congress about destigmatizing mental illness. Openly discussing her struggles with bipolar disorder, bulimia and substance abuse, she has settled into herself in a manner similar to put-it-all-out-there pop stars like Miley Cyrus and Pink. Even the 23-year-old's winkingly sapphic smash "Cool for the Summer," the first single from her fifth album, *Confident*, operates in be-yourself mode.

Lovato's sultry growling about "something that we want to try" and the pulsing track's tinkling piano bring heat as the days grow shorter, but "Summer" is a somewhat deceptive lead-in to *Confident*. Befitting Lovato's rough journey, the songs are moodier and heavier; even uptempo cuts like the defiant "Old Ways" and the swinging title track have darkness lurking underneath, like they're sonically rebuking anyone who wants to get in Lovato's way.

In some ways, *Confident* updates the adult-contemporary album archetype for tween graduates. Throughout, Lovato's clarion voice is front and center on midtempo tracks that assert her stronger-than-yesterday bona fides. The majestic devotional "For You" has a backup choir singing "For you I would do anything" as Lovato sings about summoning strength, her performance making her inner power even more plain. "Stone Cold," a post-breakup love letter, puts Lovato squarely in Adele mode; she's belting out the verses but downright wistful when she drops her voice and breathes "I'm happy for you" to her former lover, who has found comfort in another. The Ryan Tedder/StarGate collaboration "Wildfire" is a little more forward-sounding, with pillowy synths and snaps floating around her voice. At times the pace can be a bit monotonous, but Lovato's strong alto keeps things tight.

Lovato invited only female MCs to guest, an admirable gesture in line with the girl-power message that drives *Confident*. But the album's overall statement might have been stronger had she gone totally solo. Iggy Azalea's underwhelming comeback verse ("Gather 'round, now I'm back from my holiday/Long live the queen what the people say") drags down "Kingdom Come," while rapper Sirah's breathy contribution to the vengeful "Waitin' for You" blunts the song's stark effect.

*Confident* closes with "Father," a choir-assisted elegy for Lovato's biological father, who died in 2013. He and Lovato had been estranged for six years prior to his death, and the lyrics are a raw trip through psychiatrist Elizabeth Kubler-Ross' five stages of grief. On it, Lovato sings about regret and guilt, about clung-to anger and, eventually, the hope that he's in a more peaceful place. It's a jaw-dropping finale and makes *Confident* more than just an album title. Lovato not only channels her mourning, she exposes its uglier side ("You did your best/Or did you?/Sometimes I think I hate you," she sings at one point).

Lovato's growth since her debut as a tween TV star has been public, and it hasn't been without stumbles. But her willingness to own every step and misstep, and to show her audience how the rough times helped her become the woman she is, makes *Confident* a surprisingly compelling listen. —MAURA JOHNSTON

YU TSAI

# The Game's Strong Sequel



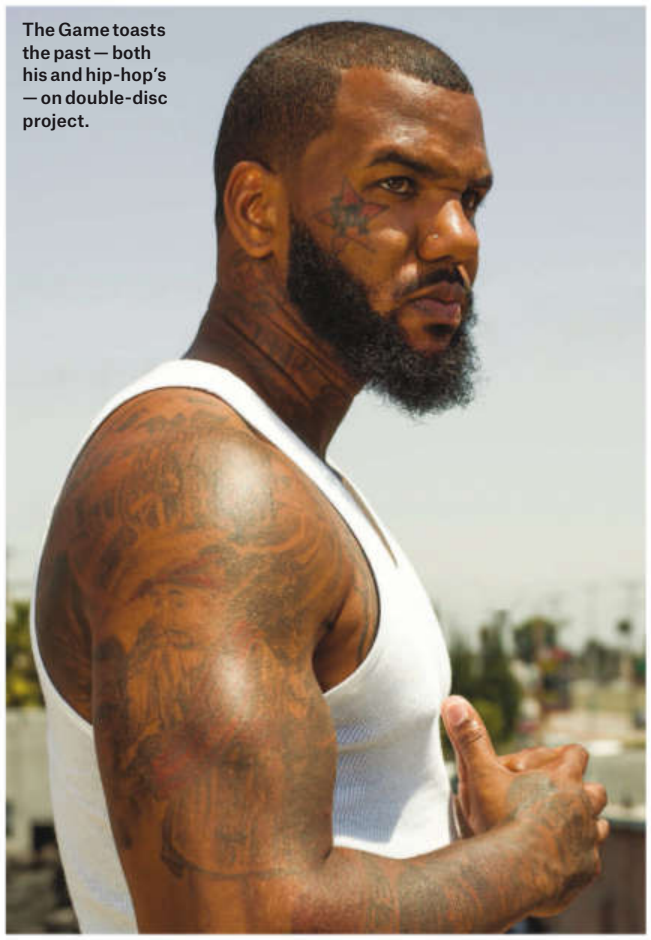
★★★½☆

**THE GAME**
*The Documentary 2* and *2.5*
Blood Money/eOne

THE GAME WORKS BEST WHEN left for dead. See his classic debut, 2005's *The Documentary*, where Compton, Calif.'s Jayceon Taylor survived a homicide attempt to become rap's T-1000, an android assassin shape-shifting to channel past West Coast greats. And when benefactors Dr. Dre, Jimmy Iovine and 50 Cent abandoned him on his sophomore set, most figured he would brick. Instead, Game delivered *The Doctor's Advocate*, his second straight Billboard 200 No. 1 and arguably his most creatively vital work.

But in the ensuing decade, Mr. "Hate It or Love It" has mostly elicited ambivalence. His last four albums exhibited flashes of greatness, but were overshadowed by publicity stunts, arrests, reality shows and ephemeral feuds, as though his artistry was trumped by a desire to bridge the gap between *Grand Theft Auto* and WorldStarHipHop.

With his relevance at a low ebb, his new project, *The Documentary 2*, succeeds by reminding you what made the original so memorable. At his core, Game, 35, is a Compton hip-hop traditionalist, often reverent of the past to a fault. But at his best, he's a powerful and deceptively agile rapper with an impeccable ear for beats and a contact list any A&R would envy. And he still has a lot to say: A week after dropping the 19-track sequel, The Game is releasing *The Documentary 2.5*, which he's calling the second installment of a double-disc set.



The Game toasts the past — both his and hip-hop's — on double-disc project.

In many ways, this is his version of Dr. Dre's *Compton* album. It circles back to his beginning, adding crucial details lost in the quest for self-mythology. On "Dollar and a Dream," Game admits he went from "underdog to watching Top Dawg and Kendrick rise." And like *Compton*, The Game assembles his own Cooperstown of collaborators to retell his saga, including Kendrick Lamar, Ice Cube, Dr. Dre, Future, Drake, Kanye West, Snoop Dogg and Sean "Diddy" Combs — on the first disc alone.

From DJ Quik's "grooves" and Snoop's WBallz interludes to "Don't Trip" (featuring Los Angelenos Cube, Dre and Will.i.am over a classic J.B.'s sample), this might be the most elaborate homage to the Cali hip-hop Game worships. You can question its originality, but the music hits hard — even with the inevitable bloat and sequencing issues that come with 36 songs, as well as outlier cameos that derail the album's focus (Drake's "100").

The first *Documentary* was actually an action movie; a genre in which entertainment often trumps substance. Its sequel can't re-create the same big explosions, but it cogently proves why its anti-hero has managed to stay alive, 10 years later. —JEFF WEISS



**CHRISTINE & THE QUEENS**
*Christine and the Queens*
Neon Gold/Because Music/Atlantic
★★★★☆

Quirky French star tweaks her debut for stateside appeal

AFTER MINTING HERSELF AS pop royalty in her native France and earning praise from Madonna and Mark Ronson with 2014 debut LP *Chaleur Humaine*, Christine & The Queens (alter ego of singer-songwriter Heloise Letissier) spent the bulk of 2015 courting U.S. listeners. Thankfully, for her self-titled crossover attempt, Letissier didn't shed her "freak pop" Franco-roots, or her Sasha Fierce-like artistic alter-ego, initially inspired by real-life drag-queen pals. In fact, most of the album is actually an Americanized reimagining of her debut, with the bulk of the tracks simply resurrected with English vocal parts over revamped beats by longtime producer Ash Workman ("iT," "Tilted"). But there are fantastic new additions: Unexpected collaborations with stateside cool kids like Perfume Genius on the aching "Jonathan" and talented Philly rapper Tunji Ige on the plush "No Harm Is Done" should charm any skeptics who might worry Letissier got lost in translation. —NICK WILLIAMS



**MAJICAL CLOUDZ**
*Are You Alone?*
Matador
★★★½☆

Lorde-approved-duo's second album finds beauty in raw honesty

WHEN MAJICAL CLOUDZ WERE handpicked by Lorde to open a month of dates on her 2014 North American arena tour, the Montreal duo, with its handheld mic and a keyboard perched on an ironing board, was almost comically dwarfed by the venues and the headliner's stage sets. But in a way, it was the perfect setting for singer Devon Welsh and instrumentalist Matthew Otto's hauntingly sparse synth pop (a fitting description they're guaranteed to loathe). Sophomore album *Are You Alone?* is built on church-organ-like keys and almost inaudible percussion that lay bare Welsh's uncomfortably vulnerable lyrics, which are like conversations you overheard and wish you hadn't ("Red wine and sleeping pills/You're gonna die so you say, but you're here still," from the title track). It's evocative and vivid, recalling early Red House Painters, or even The Blue Nile. —JEM ASWAD



**DEERHUNTER**
*Fading Frontier*
4AD
★★★★☆

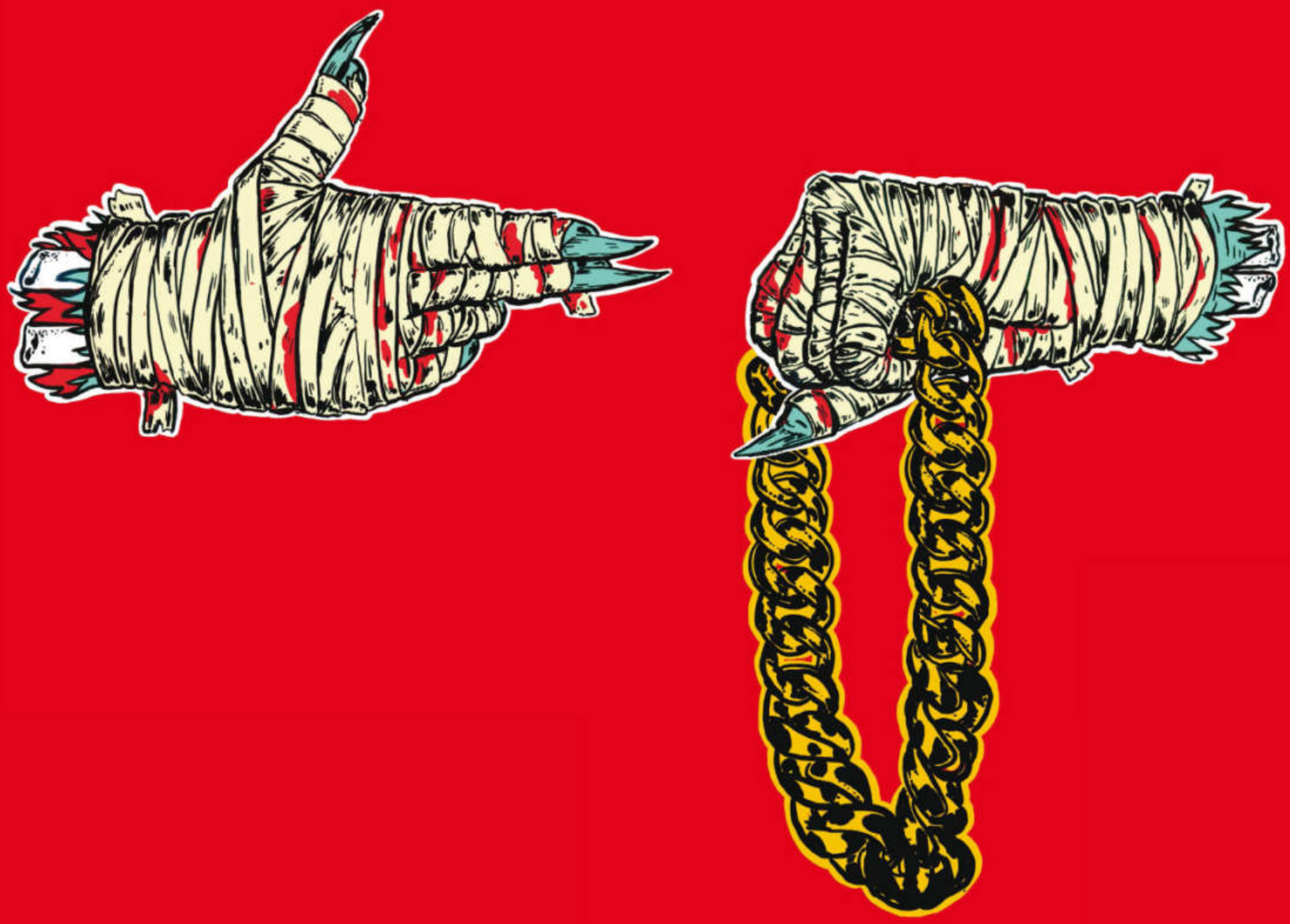
Veteran indie rock quartet breaks new ground with best album yet

OVER THE COURSE OF FIVE ALBUMS and multiple side projects, Deerhunter has unassumingly established itself as one of the most reliably great rock bands of the past decade. Ten years into that prolific career, the Atlanta quartet has produced its most accessible, consistent and possibly best work yet with sixth full-length *Fading Frontier*. Setting aside the distortion and aggression of 2013's *Monomania*, the group focuses its keen pop songwriting sensibilities on concise, memorable tunes that are gently blunted by a soft-focus psychedelic approach, reminiscent of *Soft Bulletin*-era Flaming Lips. The band roughs things up a bit along the way (the vaguely funky "Snakeskin") and for the first time incorporates the lead vocals of guitarist Lockett Pundt alongside frontman Bradford Cox. In some ways, the lysergic "Breaker" and moody opener "All the Same" mark a return to the dreampop of 2010's fan favorite *Halcyon Digest*, but Deerhunter isn't repeating itself: This creatively restless group doesn't stand still for long. —J.A.

JONATHAN MANNION

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Billboard and Rolling Stone's **Hip Hop Album of the Year.**
Pitchfork and Stereogum's **Album of the Year.**

Run The Jewels 2 is eligible for **Album of the Year** & **Best Rap Album.**

mass appeal




The singer's memoir has amazing highlights, but doesn't match expectations.

BOOK

# Elvis Costello Looks Back

★★★½☆




**ELVIS COSTELLO**
*Unfaithful Music & Disappearing Ink*
Blue Rider Press

PUBLISHER BLUE RIDER PRESS touts Elvis Costello's *Unfaithful Music & Disappearing Ink* as on par with Patti Smith's *Just Kids* and Keith Richards' *Life*, widely considered (along with Bob Dylan's *Chronicles*) as the best rock memoirs. The brainy Costello — known for inventive albums (*Armed Forces*, *Imperial Bedroom*), eclectic collaborations (Kid Rock to Ruben Blades) and deep-cut knowledge of music history — invites such comparisons.

*Unfaithful Music* doesn't live up to those expectations, though there are flashes of brilliance. Costello has an eye for capturing a person with one quick observation: Bruce Springsteen "laughed like steam escaping from a radiator"; lover Bebe Buell shows up on his doorstep "gift-wrapped [like] a mail-order bride" who "meant to do me harm"; David Bowie has a secret talent for party games. The parts about the making of his music are great, thoroughly dissecting his lyrics and influences (Jimi Hendrix's "The Wind Cries Mary" was in his head when he wrote "Alison"). He writes movingly of his conflicted relationship with his father, a musician and philanderer; indeed, the dominant thread here is Costello's attempts to come to terms with their relationship.

It's a pity he doesn't bring the same depth and self-awareness to his other relationships. Buell gets barely a paragraph. His 16-year marriage to Pogues bassist Cait O'Riordan comes and goes in a blink, recounted in an impressionistic fashion that substitutes poetic turns of phrase for actual details. (Readers may find themselves repeatedly reaching for Google to clarify things.) Other well-known events — most notably, the infamous performance that got him banned from *Saturday Night Live* in 1977, and an out-of-character drunken, racist rant in 1979 — read more like dreams than real stories. Add to that neck-snapping time jumps — the book goes from the '70s to the '20s and back to the present in just a few short chapters — that are so erratic they practically induce vertigo. The whole thing is just a little too clever for its own good. As Costello sang on his 1977 debut, *My Aim Is True*, "Imagination is a powerful deceiver." —ANDY LEWIS

SINGLES




**KACY HILL**
"ARM'S LENGTH"
**GOOD MUSIC/DEF JAM**
★★★★☆

Kacy Hill, signed by Kanye West after a stint as his backup dancer, mines a haunting James Blake vibe all over debut EP *Bloo*. But *Bloo*'s "Arm's Length" is more Adele, with Hill's crystalline voice flying over a piano romp, hinting that the 21-year-old could jump from critical curio to alt-pop star. —A.G.

**CIARA**
"PAINT IT BLACK"
**EPIC**
★★★½☆

After going middle-of-the-road with *Jackie* earlier this year, Ciara takes a refreshing leap outside of her comfort zone with a stirring, downbeat cover of The Rolling Stones' "Paint It Black" for the *Last Witch Hunter* soundtrack. While her voice occasionally errs on thin, Ciara delivers an appropriately bewitching performance. —STEVEN J. HOROWITZ

**THE 1975**
"LOVE ME"
**INTERSCOPE**
★★★½☆

"Love Me," the first single from British quartet The 1975's second album, is a spirited step away from the radio-friendly teen rock of its debut. An impressive coming-of-age shift, the song sounds like classic Peter Gabriel, while frontman Matt Healy embraces a newfound rock-star growl. —N.W.

## Confronting The Past With...
# RHYMEFEST

One of hip-hop's top songwriters, Rhymefest helped pen tracks like Kanye West's "Jesus Walks" and John Legend and Common's Oscar-winning "Glory." But his most compelling work yet isn't a rap verse — it's a documentary, *In My Father's House*. The film, which hit select theaters on Oct. 9, follows the 39-year-old Chicagoan as he tries to save his estranged father from alcoholism and homelessness.



**What inspired you to reconnect with your father?**
My uncle was selling his house, and I decided to buy it — it was where my father grew up. I realized I'm haunted by the spirits of family I never even knew. My wife said, "Why don't you find your father?" I didn't know if he was dead. I hadn't seen him in 30 years. So I went on this journey and found him. He had been homeless for 27 years. I went through this honeymoon phase, like, "I'm going to clean him up, and he's going to be the father I never had." Then I realized what a disease alcoholism is and how addiction can tear a family apart.

**How are things with you two now?**
The same place they left off in the movie: an ongoing, day-to-day struggle. There are habits he learned in the past three decades that we had to retrain. I had to become the parent.

**The film is also frank about your own failures as a parent and musician. What was it like watching that?**
How was it for me to put out that my album flopped? How was it to put out the money troubles, that I was behind on child support? There was a question of whether I was a father to a daughter that I didn't want to be a father to. It doesn't matter if I'm seeing that for the first time or the fifth time, I'm like, "Man, I'm an asshole." I saw lots of things that I need to change. I realized there are second chances, but only in truth.

**What did you learn from the film?**
That walking away isn't an option, and that's with anything: children, parents, life. Getting involved seems harder, but you'll be more fulfilled for it. —ALEX GALE

COSTELLO: HARRY HERD/WIREIMAGE. RHYMEFEST: ANDREW H. WALKER/VARIETY/FF2015/GETTY IMAGES. CIARA: JEFF KRAVITZ/FILMMAGIC

# navaratna

ILA PALIWAL

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#1 best seller on Amazon.com on Asian subcontinent one week after its release in March 2015

Quincy Jones on Ila Paliwal:

*Working with Ila makes my soul smile... I'm very excited about Navaratna, "nine precious gems," and I like that analogy. We all walk on the same parallel paths of cultural diversity and coming together: the whole world as one. And that's where her soul is. And I love her for that.*

Peter Asher on Ila Paliwal:

*Navaratna is a beautiful record both in intention and in content. Ila's singing is as precisely skilled as one would expect from one so well trained in the classical tradition, but she still sounds emotional and joyous rather than overly earnest. The music may have a spiritual centre but it is just so much fun to listen to! Beautifully played and sung under the immaculate production guidance of maestro AR Rahman it is a unique treasure. Never have the hackneyed but essential and eternal goals of peace and harmony been promoted with such style, joy, musical appeal and such a real sense of celebration.*

AR Rahman on Ila Paliwal:

*The reason why I supported Ila Paliwal and the Navaratna album unconditionally because it's got a festive mood and it is based on raagas; and it is done with pride and passion. And she's got a great voice which leads and really comes out. On top of all these heavy arrangements , her voice still soars.*

Frank Filipetti on Ila Paliwal:

*On Navaratna, Ila's voice and arrangements are stunning. The music is joyous and she sings with amazing joy and artistry.*





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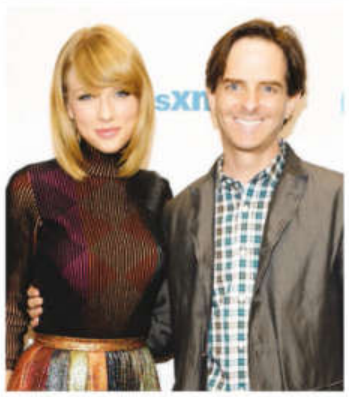
ascap WE CREATE MUSIC

# Music's Digital Elite

## The 25 executives leading the industry into its brave new cloud-based world



"When you're trying to lead the industry, people don't always follow you at first," says Michael Huppe (left), with Justin Timberlake at the 2014 SoundExchange Awards. Star moments for digital executives include (below, from left) SiriusXM's Steve Blatter with Taylor Swift, AEG Live's Joyce Szudzik with Kenny Chesney and ASCAP's Alice Kim with Ne-Yo.







TIMBERLAKE: COURTESY OF SOUNDEXCHANGE. SWIFT: KEVIN MAZUR/GETTY IMAGES. CHESNEY: DAVID BERGMAN. NE-YO: COURTESY OF ASCAP. KEELING: COURTESY OF UNIVERSAL MUSIC GROUP. KOOKER: COURTESY OF SONY MUSIC

W

WELCOME TO LIFE IN THE CLOUD.

Digital music now accounts for nearly three-quarters of the U.S. music industry's $4.9 billion in revenue, according to the most recent full-year figures from the IFPI, the global music industry trade group.

Downloads make up 55 percent of the digital market, but subscription streaming in 2014 jumped 21 percent — and that was before the June 30 launch of Apple Music.

The rapid change behind these numbers drives the daily work of the 25 executives on *Billboard*'s Digital Power Players list.

Chosen for their roles at companies and organizations that are, collectively, determining how the music business will survive and thrive in the online age, these are the digital leaders at record labels, streaming services, music publishers, concert promoters, booking agencies, rights organizations and more.

## *Record Groups*



### FRANCIS KEELING, 42

Global head of digital business, Universal Music Group

As music subscription services continue to grow, Keeling has spent the past year working with Universal Music Group's partners to find — and keep — subscribers. "Is it trials? It is bundles? Is it free? What is the right on-ramp, not just for subscriptions but in the best interest of the artists, royalties, label and the platform as well," says the London-based father of two. Some answers, he says, are found though maximizing the use of data that UMG collects to help understand consumer behavior. As of June, digital sales made up 50 percent of UMG's recorded-music revenue, up 44 percent from the same period in 2013. In September, the company inked a streaming deal with Amazon Prime Music for its catalog in the United States and United Kingdom, a move sure to expand its digital footprint.

**HARDEST BUSINESS LESSON LEARNED** "I spent three years in the British Army before starting my business career and learned that with the right leader, a team can achieve any goal."



### DENNIS KOOKER, 48

President, global digital business and U.S. sales, Sony Music Entertainment

Kooker is in charge of driving commerce for Sony Music Entertainment, with responsibility for its global digital business, U.S. physical and digital sales, and direct-to-consumer sales. He wants to ensure that Sony finds the right opportunities for its labels to bring its artists' music to consumers. That is what led Kooker to guide Sony's acquisition of The Orchard, a top independent digital distributor, which also owns a label and produces annual revenue of about $230 million. Sony bought a 51 percent stake in the company in 2012 and completed its acquisition in March. Kooker, a father of two, says the latest evolution of the industry is its most dramatic yet. "We thought it was a sea change going from physical to digital. But moving from owning music to accessing it may even be a greater sea change."

**MOST TREASURED POSSESSION** "Depends on the time of year — either my bike or my skis."



"We are in an unprecedented transition [in the music business] from transaction to consumption," says Spotify's Savoca (right), who met with country star Jake Owen at a Spotify showcase in Nashville in November.



**MICHAEL NASH**, 58
Adviser to the CEO,
Warner Music Group

Digital media consultant Nash rejoined Warner Music Group just three months ago, with the goal of helping CEO Stephen Cooper refine the company's digital strategy. Nash has a track record of success: During his first tenure at WMG (2000 to 2011), the company's digital revenue grew from zero to nearly 35 percent of worldwide revenue. Now "it's hard to say there's a single metric" of success, says the New York resident and former Air Force brat. "You judge digital by the success of the company. It doesn't matter what individual departments achieve if the overall company isn't successful."

**MUSIC CAREER INSPIRATION** "I saw The Police in Salt Lake City in August 1982. I loved the show so much that I wrote a review of that concert for an arts weekly. That was the beginning of my career in music."

## *Streaming*



**STEVE BOOM**, 47
Vp digital,
Amazon

Boom scored a coup in late September as Amazon wooed holdout Universal Music Group, bringing acts including Taylor Swift, Katy Perry, The Weeknd and Luke Bryan to its streaming service for Amazon Prime members. The father of three and a Harvard Law School graduate, Boom emphasizes what sets Amazon Prime apart, claiming an appeal to fans of acts he says are underrepresented at the competition ("country is not really a central genre in a lot of these other services"), specialty compilations, its Prime Stations radio and compatibility with the new Amazon Echo voice-activated speaker. Boom won't reveal Amazon Prime's total customer base, but expansion into the United Kingdom this past July likely drove that number higher.

**HARDEST BUSINESS LESSON LEARNED** "Maybe this comes with being in my late 40s, but this whole thing is a marathon and not a sprint, which means being patient and seeing the long term."



**ROBERT KONDRK**, 53
iTunes vp content,
Apple

While Jimmy Iovine and Eddy Cue take the spotlight for guiding Apple's music strategy, Kondrk is the guy making things happen at the iTunes store and Apple Music streaming service. On Dec. 16, 2014, when Madonna wanted to combat the leak of demos for her *Rebel Heart* album by issuing some finished tracks before the iTunes store froze for the year on Dec. 19, her team turned to Kondrk (who was on vacation in Mexico) to get it done. At Apple Music, Kondrk and his staff are the go-to contacts for those seeking play on the service, as the end of its free trial period puts it in direct competition with Spotify. While streaming rises and downloads fall, Apple still commands about a 40 percent share of the U.S. music market, which makes Kondrk's iTunes store four times larger than the next biggest account.

**BEYOND HIS JOB TITLE** Kondrk is said to be involved in all aspects of Apple's music effort including its economic model and business development.



**STEVE SAVOCA**, 47
Vp content and distribution,
Spotify

Savoca spent the past year preaching Spotify's ability to help break artists. Initiatives including an editorial team, playlist programming and 75 million monthly listeners worldwide make Spotify a powerful platform for artist development, says the native of New York's suburban Westchester County. For example, a coordinated effort pushed Major Lazer's "Lean On" to the top of Spotify's global chart. Savoca also convinces artists and labels to use worldwide releases to best capture global buzz. Case in point: One Direction's surprise release of "Drag Me Down," which set a single-day record of 4.75 million streams. The old ways of doing things are becoming obsolete, says Savoca. "We are in

## *Dine And Drink With The Digerati*

From Manhattan to Los Angeles, where digital executives stack their smartphones on the table



"My personal favorite on Manhattan's Upper West Side is a small, little-known place, Burke & Wills, with tin ceilings and homemade bitters," says ASCAP's **Alice Kim**.



"In L.A., it's going to be Eveleigh in West Hollywood on Sunset," says Ticketmaster's **Cole Gahagan**. "It's a very casual, fresh, farm-to-table food environment and has a great outdoor scene."



"In L.A., I love so many places," says AEG Live's **Joyce Szudzik**. "If you're going to pin it down to one, I'd say Katsuya at L.A. Live, especially before a concert."



"Peter Luger's in Brooklyn, where the waiters yell at you when you order," says SiriusXM's **Steve Blatter**. "I've yet to have a steak as good as theirs."

OWEN: JASON DAVIS/GETTY IMAGES; NASH: JIMMY FONTAINE; BOOM: COURTESY OF AMAZON; KONDRK: COURTESY OF APPLE; SAVOCA: SCOTT GRIES; BURKE & WILLS: ERIK FULLER PHOTOGRAPHY/2K IMAGES; EVELEIGH: COURTESY OF EVELEIGH; KATSUYA: COURTESY OF SBE; PETER LUGER: MICHAEL BERMAN

*Declined to reveal age

# CONGRATULATIONS DAVID LEVIN

## ON BEING NAMED ONE OF BILLBOARD'S DIGITAL POWER PLAYERS



OUR THANKS TO YOU AND THE ENTIRE DIGITAL LICENSING TEAM FOR BMI'S RECORD-SETTING YEAR!

BMI

WRITE ON.

an unprecedented transition from transaction to consumption, which requires new thinking, understanding, structure — a whole new rulebook."
**BUSINESS MANTRA** "Artists are the only true stars, not the executives who bring them to market. Hits are made in the studio."

## *Publishers*



**PETER BRODSKY**, 52
Executive vp business affairs and legal, Sony/ATV Music Publishing

Sony/ATV has been a leader in efforts to get the U.S. Department of Justice to revise the nearly 75-year-old consent decrees hobbling music publishing, and Brodsky is at the forefront of that fight. A resident of Manhattan's Upper West Side and father of two, he oversees the business deals of Sony/ATV's $1.3 billion publishing portfolio, and has been involved in several large direct licensing deals including one with Pandora. That pact helped lead to a decision by a rate court judge in May requiring Pandora to pay 2.5 percent of its revenue to BMI, an increase from 1.75 percent. If plans proceed for a possible buyout of the 50 percent share of Sony/ATV owned by Michael Jackson's estate, look for Brodsky to be involved in those negotiations.
**FAVORITE BUSINESS APP** "Candy Crush, because it helps keep me focused."



**MARC CIMINO**, 44
COO, Universal Music Publishing Group

As the first executive appointment by Jody Gerson after she took the UMPG reins in January, Cimino helps execute all of the publishing company's activities, including digital, throughout its 43 offices in 36 countries. The Brooklyn-born, New Jersey-raised father of three now guards the interests of UMPG's 3 million copyrights as new digital uses arise. "As much as we want to facilitate new technology, it's difficult to do when you are lacking control of how your content is exploited," he says. One area fully under UMPG's control is its Royalty Window online payment-tracking system. Cimino lauds 2015 updates to the 7-year-old program that now allows songwriters to check daily balances of their earnings and execute one-click royalty advances.
**MUSIC CAREER INSPIRATION** "I'm from the Jersey Shore. If you ask anyone who comes from there, their life changed the day they saw Bruce Springsteen live. It was in high school for me. My wife and I stumbled into a bar in Asbury Park and he played a two-hour set for 300 people."



**CLARK MILLER** *
Executive vp North America operations, Warner/Chappell Music

A publishing executive and lawyer by trade and a guitarist at heart (his treasure is a 1952 Gibson ES 175), Miller took on his current role at Warner/Chappell in January. The move reunited him with Warner/Chappell CEO Jon Platt: They worked together for nearly two decades at EMI Music Publishing. Traveling to work from homes in both West Orange, N.J., and the Westwood neighborhood of Los Angeles, Miller says his work in the digital realm for Warner/Chappell is guided by clear strategy: "Simply put, the services that bring value to our songs and songwriters are always welcome here," he says. "And services that undermine that value really have no place in our business. History has proven that technology and devices come and go. But great music does not. It endures. Period."
**HARDEST BUSINESS LESSON LEARNED** "It's that, occasionally, I am wrong."



**RICHARD SANDERS** *
President, Kobalt Music Group

While Kobalt Music Group founder Willard Ahdritz brings the vision behind the company's multipronged strategy, Sanders is the one often charged with executing that vision. The 30-year veteran of the music industry joined Kobalt in 2012 after heading up global marketing for Sony Music International. He has been with Kobalt as the company evolved from its early role as a music publishing administrator, focused on transparency for the billions of annual digital transactions. It has moved into acquiring publishing assets, including the catalogs of Steve Winwood, The B-52s and Lindsey Buckingham's Fleetwood Mac repertoire, and into label services for albums including Lenny Kravitz's *Strut*. In August, the collection society AMRA, acquired by Kobalt in 2014, announced an agreement to handle royalty collections worldwide for its clients' copyrights streaming on Apple Music.
**BUSINESS MANTRA** "Supporting the needs of the artist has always been my focus."

**"SIMPLY PUT, THE SERVICES THAT BRING VALUE TO OUR SONGS AND SONGWRITERS ARE ALWAYS WELCOME HERE. AND SERVICES THAT UNDERMINE THAT VALUE REALLY HAVE NO PLACE IN OUR BUSINESS."**
—CLARK MILLER, WARNER/CHAPPELL MUSIC

## *Radio*



**STEVE BLATTER**, 49
Senior vp/GM music programming and digital music, SiriusXM

SiriusXM gained 913,000 new paying customers in the first half of the year (not counting those with promotional deals), bringing its subscriber base to 28.4 million as of June, despite increased streaming music competition. "As our reach gets bigger, we have the ability to influence the music tastes of even more people," says Blatter, citing SiriusXM's role in breaking such acts as Elle King, George Ezra and OMI. The Brooklyn-born father of two says a new partnership with YouTube to co-produce shows and share data is key to talent discovery. "We're able to see what's bubbling under on YouTube at an incredibly early stage," he says.
**BUSINESS MANTRA** " 'If you have more than three priorities, then you don't have any.' That's a quote from [business book author] Jim Collins and something I preach to my team."



**SARA CLEMENS**, 44
Chief strategy officer, Pandora

Three years ago, Pandora was vilified in the creative community for pushing royalty-lowering legislation. Now the digital service is trying to mend fences by giving artists access to its 80 million listeners. "Building up the Artist Marketing Platform (AMP) has been our singular focus," says Sara Clemens, Pandora's New Zealand-born chief strategy officer and leader of its artist-facing team. AMP is an online portal that allows artists to deliver audio messages that direct fans to ticket links or, on the Pandora platform, mixtapes and prerelease premieres. "We really feel like this is a unique conversation between the artist and the fan," says Clemens. The company's $450 million purchase this month of the San Francisco-based ticketing company Ticketfly will further strengthen its ties to the artist community.
**HARDEST BUSINESS LESSON LEARNED** "Failure is a part of growth. As you get on in your career, it's a useful thing to realize."

## *Video*



**ERIK HUGGERS**, 42
CEO, Vevo

Since Vevo's launch in 2009, it has brought some 140,000 high-definition music videos, concerts and original programs to a global audience. But unsuccessful efforts in 2014 to sell the company led to the departure of then-CEO Rio Caraeff and the arrival in March of Huggers, a Dutch native and father of two with significant experience guiding companies (like the BBC and Verizon)

BRODSKY: COURTESY OF SONY/ATV; CIMINO: COURTESY OF SUBJECT; MILLER: JIMMY FONTAINE; SANDERS: COURTESY OF KOBALT; BLATTER: COURTESY OF SIRIUSXM; CLEMENS: COURTESY OF PANDORA; HUGGERS: COURTESY OF VEVO

# Congrats Savoca from the whole team at Spotify!



into the future of video. Calling Vevo "one of the leading video assets on the planet," Huggers is convinced it has room to grow. "An audience in the millions and millions, consuming video at ever-increasing rates — it continues to shock me how much time people have for video."
**POSSIBLE NEXT MOVE** Vevo was reported to be negotiating to add videos from Warner Music Group, the sole major not aligned with the service.



### ROBERT KYNCL, 45
Chief business officer,
YouTube

"User engagement, which means getting as many people around the world to watch as much video on YouTube as possible — that's goal No. 1," says Kyncl, who's looking beyond the service's current levels: more than 1 billion users, 4 billion views per day and 300 hours of video uploaded every minute. A native of the former Czechoslovakia, Kyncl says overall visits to YouTube are up 40 percent since March 2014, and he continues to focus on driving revenue to the company, its content creators and a growing tide of advertisers. "We've seen a great acceleration of the ad business. The technology tools and ad-buying tools we're providing are giving them access at scale, and that's hugely attractive to them."
**FAVORITE LEISURE APP** "I like using Clipboards to read. It's my favorite downtime activity. I have all of my favorite magazines tied into it."

## *Live*



### COLE GAHAGAN, 38
Chief revenue officer,
Ticketmaster

"I'm tired of going to concerts and seeing moms and little girls standing outside of Taylor Swift shows who can't get in because they bought a fraudulent PDF ticket," say Gahagan, a Dallas-based father of two who's on a mission to stop ticket fraud. Ending such incidents would be one benefit to Ticketmaster's drive toward mobile ticketing, which has required selling client venues and concertgoers on the advantages of that system. Those efforts are paying off. The company this year expects to scan more than 6 million mobile tickets across its North American client venues, a 160 percent increase over 2014.
**HARDEST BUSINESS LESSON LEARNED** "The importance of timely feedback from people that not just work for you, but you work with — particularly the stuff that's hard to say."



### JOYCE SZUDZIK, 44
Vp digital marketing,
AEG Live

Szudzik heads up AEG Live's 17-person team that figures out the best digital strategies to support tours, and rolls out digital tools to AEG's regional offices. "My goals are to strengthen our capabilities — in personalization, localization, advertising optimization and data analytics — so that concert fans can get what they want, when they want it and on their preferred device, all while keeping things simple," she says. Szudzik proudly notes that she joined AEG Live in 2003 as one of the concert promotion company's first 50 employees. A self-described "startup brat" ("my dad moved us around while working for many great new companies that did, or didn't, get off the ground"), she now lives in Hermosa Beach, Calif., as "a beach girl for life," she says.
**BUSINESS MANTRA** "KISS — not the band, but Keep It Simple, Stupid. I've switched it to Keep It Short and Simple. People need something simple and efficient."



### JORDAN ZACHARY, 33
Chief strategy officer,
Live Nation Entertainment

Although Zachary officially joined the Live Nation team in the spring, his ties to the live entertainment giant go back further. As a board member of C3 Presents and Vice, the New York-based father of one worked closely with Live Nation chief Michael Rapino to lock down new deals with those two companies in late 2014. At Live Nation, his first music industry job, Zachary says he will continue working with the company's digital streaming partners like Yahoo, Apple and Snapchat to expand the live experience for fans and boost ad revenue. "We're ready to build this new layer of digital activity," he says.
**GREATEST RECENT ACHIEVEMENT** "With over 100 million streams of our live shows across our platform partners, it was exciting to see a growing and meaningful portion coming from outside of the United States."

## *Agencies*



### KENNY LAYTON, 33
Agent, digital and personal appearance department, William Morris Endeavor

At William Morris Endeavor, Layton leads the digital and personal appearance department in a booking realm so new that it has its own acronyms. "It's my job to oversee all the agents and to help grow native digital talent footprints in the traditional touring world, taking them off their digital platforms and putting them IRL" — or, in real life. The Santa Monica resident draws parallels between the potential of digital stars and the rise of EDM, whose DJs have grown into major live draws. He has turned to promoters, labels and managers ("everyone else who has seen the rise of traditional music or EDM in the past") to support the offline opportunities of WME digital clients, including Rachel Brathen, Andie Case, Cameron Dallas, Grace Helbig, Kurt Hugo Schneider, Lilly Singh and Veritasium. "Growing all of those relationships was probably the most difficult thing, but it has had a snowball effect," he says. "The department has booked over 1,000 shows or appearances for digital clients in the past year and a half."
**MUSIC CAREER INSPIRATION** "I was in four bands and four choirs in high school, so it kind of wasn't even a decision to go into the music business. It was just, 'Well, I have to do this, right?' "



### JONATHAN PERELMAN, 34
Head of digital ventures,
ICM Partners

Perelman brought digital credibility to his new role at ICM from his previous gig as vp motion pictures at BuzzFeed, where his work helped bring in 1.5 billion monthly views on 75 original pieces per week. The Brentwood, Calif., resident

## *Measuring The Business Of Digital Music*

**4.75M**
The single-day record for streams on Spotify, set by One Direction's surprise release of "Drag Me Down" on July 31

**80M**
Number of active users of Pandora

**75M**
Number of listeners worldwide using Spotify

**6M**
Number of mobile tickets Ticketmaster projects it will scan at client venues in 2015

**100M**
Number of streams of Live Nation shows through Yahoo and other partners

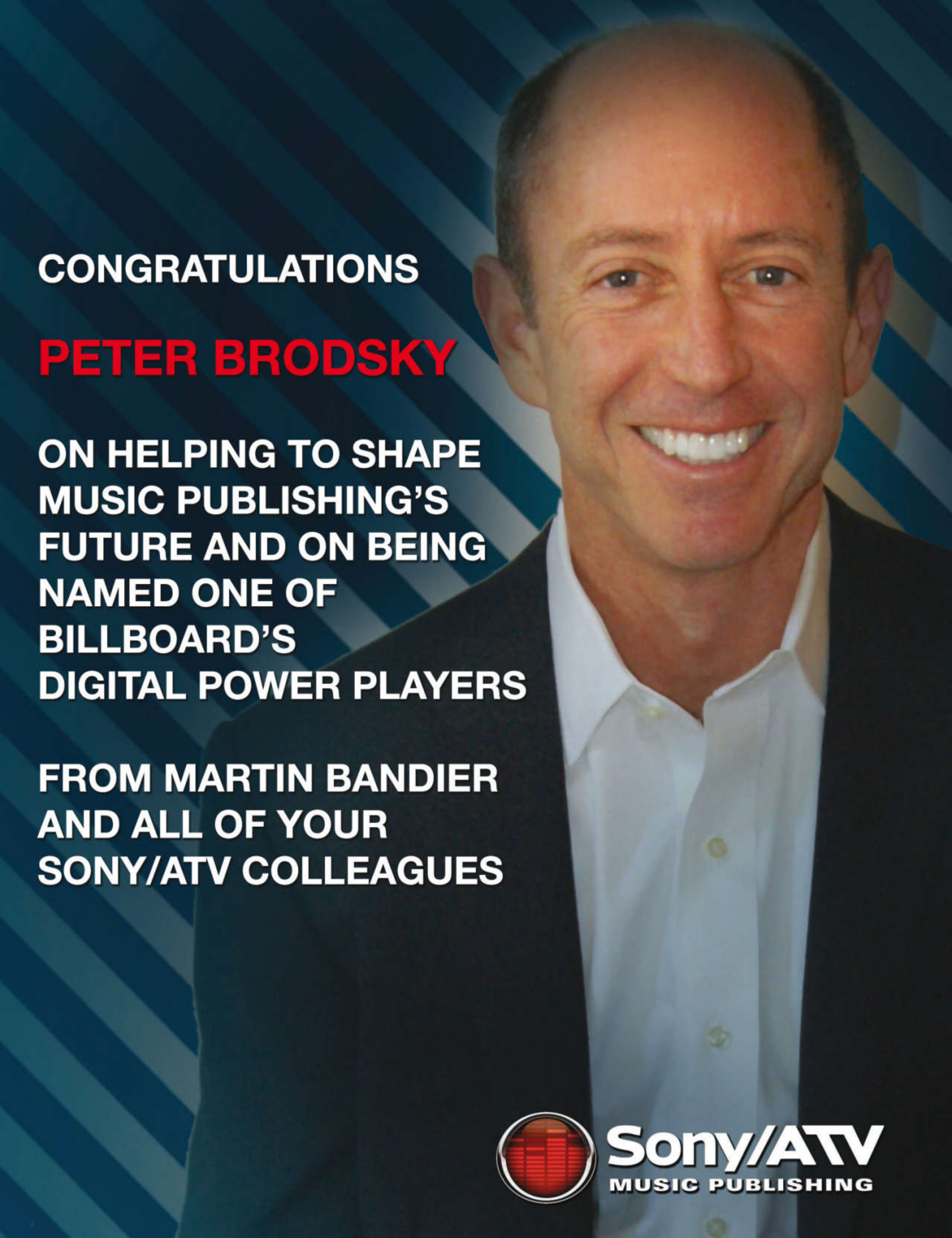
**40%**
Share of the download market commanded by Apple's iTunes

**300 hours**
Amount of video uploaded every minute to YouTube

**50%**
Digital share of recorded-music revenue at Universal Music Group, the world's largest music company, up from 44 percent since 2014

**75 years**
The age of the consent decree, which governs how BMI and ASCAP can license music for digital use

KYNCL: COURTESY OF YOUTUBE. GAHAGAN: JUSTIN COIT. SZUDZIK: DAVID BERGMAN. ZACHARY: ERIC CHARBONNEAU. LAYTON: JESSICA CHOU. PERELMAN: CHYNA PHOTOGRAPHY


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PETER BRODSKY
ON HELPING TO SHAPE MUSIC PUBLISHING'S FUTURE AND ON BEING NAMED ONE OF BILLBOARD'S DIGITAL POWER PLAYERS
FROM MARTIN BANDIER AND ALL OF YOUR SONY/ATV COLLEAGUES
Sony/ATV
MUSIC PUBLISHING

and father of two boys aims to make ICM "the most digitally advanced agency in the business" by identifying opportunities and potential investments in technology and new media. That goal involves digital integration across the company, he says. "We have a strategy to make every department as digitally savvy as possible."

**MOST TREASURED POSSESSION** "My grandfather was in World War II and I have this — for lack of a better word — handkerchief made of silk. It has the American flag on it and a [phrase in a] dozen different languages that says, 'I'm an Allied fighter and I come in peace.' "



**MARGO PLOTKIN**, 37
Executive of digital packaging and talent, Creative Artists Agency

Plotkin has helped some of music's biggest digital stars cross over into traditional media during her four years at Creative Artists Agency, repping Pentatonix, Charlie Puth, Troye Sivan, Epic Rap Battles of History and others. Deals with Johnson & Johnson products, tie-ins with the hit show *Empire* and Pentatonix's platinum album with RCA are examples of the Laurel Canyon resident's emphasis on brand-building through partnerships, leveraging her clients' collective social media reach of nearly 85 million followers. It's largely uncharted territory, which she likes. "We're so fortunate to have clients who want to be pioneers and aren't afraid to take risks — because that's the only way."

**FAVORITE LEISURE APP** "Next Issue: you pay a monthly subscription and have access to almost every magazine. As someone who travels a lot, I would go to the store before I'd board a plane and get weighed down with 20 pounds of magazines. Now you just have every one on your iPad."

## *Industry Association*



**STEVEN MARKS**, 48
Chief of digital business and general counsel, RIAA

In his role at the principal trade group of the U.S. record business, Marks focuses on protecting the value of a record label's intellectual property. Three years ago, the Florida native and father of three helped the RIAA beat back legislation that would have resulted in lower royalties paid by many digital music services. This year, along with record-label attorneys, Marks helped give the majors Christmas in June: a $210 million settlement with SiriusXM over unpaid royalties on pre-1972 recordings. It was the first time a service this size had paid for the performance of these older recordings. "It's a significant achievement for the industry," says Marks.

**HARDEST BUSINESS LESSON LEARNED** "Relationships are as, or more, important than believing you are right about something."

## *Performing Rights*



**J.D. CONNELL**, 39
Vp new media licensing, SESAC

"SESAC is better-described now as a 'music rights organization' rather than a 'performance rights organization,' " says Connell, whose job — licensing music in the digital space — reflects the PRO's rapidly evolving structure. The Memphis native has worked closely this past year with such digital content providers as Amazon, Hulu and Netflix as SESAC integrated recent acquisitions including mechanical rights management firm The Harry Fox Agency and Rumblefish, which focuses on "micro-licensing" for digital uses. "We're trying to be innovative and we're moving fast," says Connell, "and it makes my job very exciting."

**FAVORITE LEISURE APP** "I'm constantly on Instagram."



**MICHAEL HUPPE**, 47
President/CEO, SoundExchange

As head of SoundExchange, Huppe leads the performing rights organization that collects billions of micro-royalties from statutory digital services like Pandora and SiriusXM and distributes them to record labels and artists. The Delaware-born father of two now oversees 22 percent of all wholesale record-label revenue and 46 percent of streaming and digital radio revenue. SoundExchange also represents labels and artists in current court proceedings that will set webcasting royalty rates for the next five years. "SoundExchange has probably delivered more innovation in the last 12 months than at any point in the organization's history," he says. "We have made changes in our process and platform, and approach to data, that have helped us become the most efficient, most transparent organization at what we do."

**MOST TREASURED POSSESSION** "After college, I went around Europe with a buddy. At one point, we chiseled out parts of the Berlin Wall. It's a reminder of trying to break through, so the right way of thinking and the right way of living can spread."



**ALICE KIM**, 44
Executive vp/chief strategy and development officer, ASCAP

In six months as ASCAP's first executive vp of strategic development, Kim has set the stage for the performing rights organization's transformation. The mother of three (including two tech-savvy 5-year-old twins), Kim cut her teeth in the Wild West of tech startups and venture capital, and is focused at ASCAP on key executive hires, implementing tech innovations and increasing transparency for an organization that in 2014 earned a record-breaking $1 billion in revenue and distributed $883 million. "I am a doer and a fixer," says Kim.

**HARDEST BUSINESS LESSON LEARNED** "You have to be able to distinguish between what you can and cannot control."



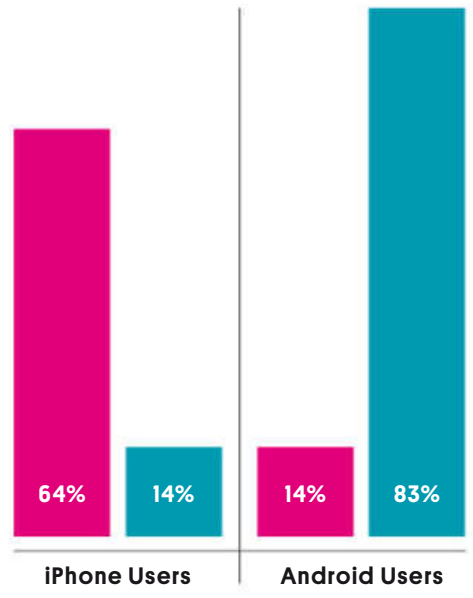
**DAVID LEVIN**, 44
Vp digital licensing, BMI

"We had our biggest year ever," says BMI's Levin. "We crossed a really important threshold in our digital licensing with $100 million [in revenue]." The father of a 12-year-old daughter, Levin credits several factors for the digital licensing revenue growth, including the expansion of music streaming and the growth of video services like Netflix, Hulu and Amazon Prime (which brokered its first deal with BMI this year). But there was also a legal victory that bolstered BMI's bottom line. "A big part of our 2015 success was the Pandora court case we litigated and prevailed in," says Levin of the ruling that boosted BMI's fees from the digital radio service to 2.5 percent of Pandora's revenue, up from 1.75 percent.

**MOST TREASURED POSSESSION** "Probably all my '80s vinyl that I still have in the closet and will never get rid of."

## *What's In Their Pocket?*

iPhone ownership among digital executives exceeds its consumer market share. And 22 percent own both iPhones and Android devices




SOURCE: *Billboard* survey and International Data Corp. market-share survey for the second quarter of 2015.

**Our digital power players were chosen by identifying the top companies across multiple industry sectors, using market share, chart performance and other metrics, then determining the executives at those companies with top digital responsibilities.** ***Contributors: Rich Appel, Cathy Applefeld Olson, Ed Christman, Andy Gensler, Gail Mitchell, Melinda Newman, Mitchell Peters, Glenn Peoples, Colin Stutz***

PLOTKIN: COURTESY OF CAA. MARKS: COURTESY OF RIAA. CONNELL: PEYTON HOGE. HUPPE: COURTESY OF SOUNDEXCHANGE. KIM: CHRIS LEARY. LEVIN: MELISSA DISPENZA

# CONGRATULATIONS

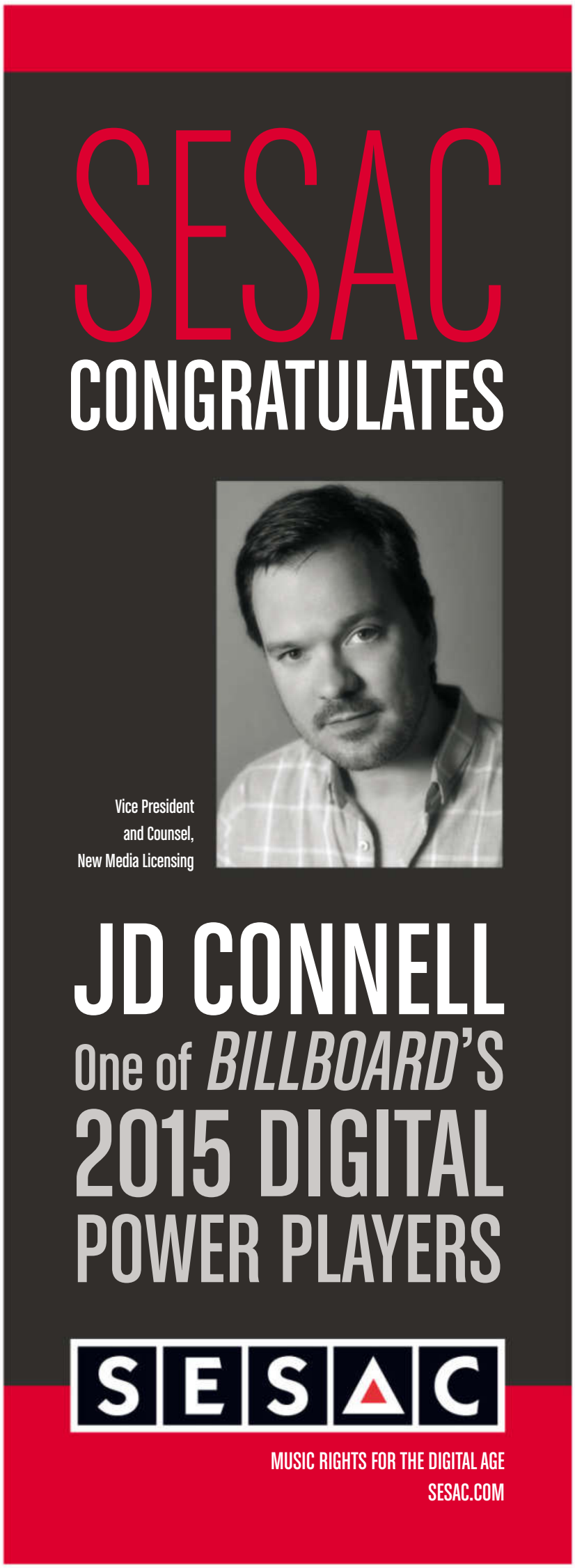
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*Vassileia, Sophia, April Rose and Gianna*

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AND TOUCH

THE SKY! . . .

*CAROL ROSS*

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***—Michelle Bayer and the The Shelly Bay Music team***

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# Southside Johnny's Boardwalk Empire

## The Jersey rocker and his ever-changing Asbury Jukes play fairs, not arenas, but count Bon Jovi and The Boss among their fans

BY WAYNE ROBINS

AT THE FAIRGROUNDS IN WEST SPRINGFIELD, Mass., past the gaudy bright lights of stands selling fried-dough funnel cakes and cream puffs so big they come with instructions on how to eat them (twist gently), Southside Johnny & The Asbury Jukes are doing a sound check in the sun on a recent Saturday afternoon.

Here at the Eastern States Exposition ("New England's greatest fair"), the members of the band have to keep reminding those passing by or seated early for the upcoming 3 p.m. set that this was just a sound check. There will also be another 45-minute set at 8 p.m. on Saturday, Sunday and Monday, six sets in all, free with admission to the fair. In the building behind the stage — where the nine band members and a handful of crew shared a cramped dressing room — an equestrian competition is taking place; a short walk from there, stage right, is "Farm-O-Rama," come see the llama.

Lesser acts might be cynical, but for 40 years Southside Johnny & The Asbury Jukes have been performing a now formidable, largely original, always changing repertoire of American music: R&B, blues, roots rock'n'roll. John Lyon, 66, and his bandmates (more than 130 members have worn the Asbury Jukes logo through the years, says Southside, sitting at a picnic table between sets) never had the popular success of Jersey Shore mates such as Bruce Springsteen & The E Street Band or Bon Jovi.

But if you ask him, he'll tell you he's fine with all that. And more importantly, he really means it.

"Bruce and Jon [Bon Jovi], they're good friends of mine, have made huge successes," says Southside, who has frequently collaborated with E Street Band guitarist Steven Van Zandt. But he identifies more with artists in it for the long haul who don't need gold records and stadium shows — "people like Ry Cooder and Bonnie Raitt, admired musicians who are comfortable with the level they're on," he says. "No huge pressure to make hits; they make a good living. They're allowed to do whatever they want to do. And if something works out, great. That's where I always wanted to be. I've seen what it's like to walk down the boardwalk with Bruce; I've been places with Jon. I wouldn't like that at all. I'm self-conscious enough! I like to buy my own groceries."



"I've seen what it's like to walk down the boardwalk with Bruce," says Southside (above, below right). "I wouldn't like that at all. I like to buy my own groceries."

Bon Jovi's admiration for Southside runs deep. Among the rockers of the Jersey Shore, he says, "Johnny has his place in the Holy Trinity. Bruce, Steven and Johnny were that to me."




After four decades on the road, there's no mansion on the hill to come home to for Southside. "John is the least materialistic man I've ever met," says Jeff Kazee, 48, the Jukes' keyboardist, Southside's writing partner and frequent co-producer. In Kazee's basement in New York's Queens borough, he and Southside composed the music for the act's latest CD, *Soultime!*, inspired more by late-'70s soul than other Jukes albums. Southside lives in a rented cottage in Ocean Grove, N.J., a quiet area that shares a boardwalk with Asbury Park, where it all began.

LYON: RODOLFO SASSANO; SPRINGSTEEN: MARK WEISS/WIREIMAGE




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What Southside does share with his compatriots are roots in the teenage nightclubs of Asbury Park, off the beaten track enough to let them develop and distill their own sound based on their musical passions. "There were top 40 bands who played Friday and Saturday nights, who played



More than 130 musicians have been members of The Asbury Jukes since their 1976 debut, says Southside (front).

all the latest hits," recalls Southside. "We didn't do that, me and Bruce and Steve Van Zandt and [E Street Band bassist] Garry Tallent. We had a place called the Upstage Club, open until 5 a.m., that didn't serve alcohol, so teenagers could hang out. It had built-in amps, microphones, a set of drums and an organ, so all you had to bring was your guitar or bass, or in my case, just my voice. I liked Chicago blues, so the audience got used to hearing Elmore James. Steve liked reggae; Bruce liked all that 'Telstar' stuff. We were left alone long enough to gestate into what each individual person wanted to hear [themselves play] from all the different kinds of music we combined."

Southside's career could have been an endless loop of nostalgia shows, based on the lasting appeal, if not hit power, of songs from his first three Epic albums, beginning with Van Zandt's title composition from the 1976 debut, *I Don't Wanna Go Home*, and Springsteen's song "The Fever," as well as Springsteen- and Van Zandt-penned tracks on *This Time It's for Real* and *Hearts of Stone*. Those albums earned fervent early support from key radio programmers like Kid Leo, then-program director of influential WMMS in Cleveland and former Columbia Records executive, who today says he "quite often" plays Southside's music as host of *Little Steven's Underground Garage* on SiriusXM.

But Southside never had that breakout hit, not with Epic, Mercury, Atlantic or other major-label imprints. Instead of folding, however, he kept recording and touring, moving around (including five years in Nashville in the 1990s), stretching his interests. In recent years he has independently released CDs ranging from live sets cut at Asbury Park's famed Stone Pony club to *Grapefruit Moon: The Songs of Tom Waits*. He now has his own label, Leroy Records. And while some lament the demise of the major labels, it couldn't have come too soon for Southside, who says he has never seen royalties from any of those albums. "I'm not a millionaire or anything like that, but I'm happy with what I've got," he says. "I don't have any children, I live alone and I like it."

Southside wouldn't reveal how much it cost to record *Soultime!* except to say, almost out of habit, "more than we make back." Then again, that has never been the point. "It's not about making money from an album. It's having material to play live. We do 80 to 100 shows a year, and that's where you make your money. We change the show every night; we don't know what's going to happen. We have fun onstage, and audiences come to see bands have a great time. There's a body of songs fans relate to, and we try to give them that while doing what we want too.

"It sounds like a facile thing to say," he adds, "but it's really true in our case. On a given night, we'll give them everything we have."

SOUTHSIDE JOHNNY & THE ASBURY JUKES: RICHARD E. AARON/REDFERNS/GETTY IMAGES



"JUKES LIVE"
AT
THE BOTTOM LINE

MAZEL TOV!

– Harvey Fucking Leeds



The Stone Pony

# SOUTHSIDE JOHNNY

## THROUGH THE YEARS



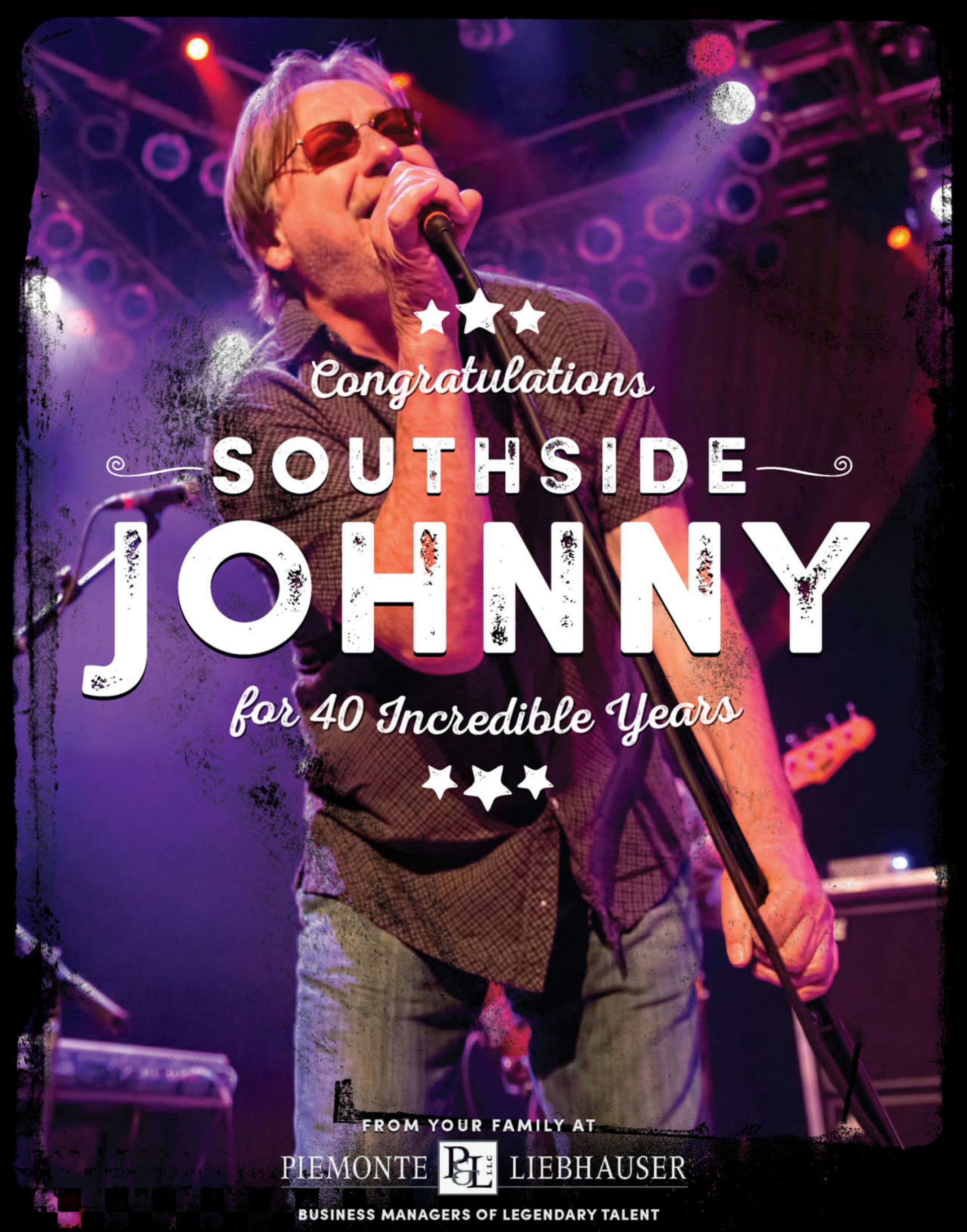
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| JUNE 26 | GOGOL BORDELLO \| FLOGGING MOLLY<br>MARIACHI EL BRONX | AUG 9 | MOE.<br>TAUK |
| JUNE 13 | THIRD EYE BLIND \| DASHBOARD CONESSIONAL | AUG 14 | FAT WRECKED FOR 25 YEARS<br>NOFX \| LAGWAGON \| SWINGIN' UTTERS \| FLATLINERS AND MORE |
| JULY 3 | SOUTHSIDE JOHNNY & THE ASBURY JUKES<br>THE WEEKLINGS WITH GLEN BURTNIK | AUG 16 | THE AVETT BROTHERS<br>NICOLE ATKINS |
| JULY 10 | CAKE | AUG 21 | UNDER THE SUN<br>SUGAR RAY \| BETTER THAN EZRA \| UNCLE KRACKER |
| JULY 11 | SLIGHTLY STOOPID \| THE DIRTY HEADS | AUG 22 | SOCIAL DISTORTION<br>NIKKI LANE \| DRAG THE RIVER |
| JULY 17 | UMPHREY'S MCGEE \| LETTUCE | SEPT 6 | CATCH A FIRE TOUR<br>DAMIAN "JR. GONG" MARLEY \| STEPHEN "RAGGA" MARLEY |
| JULY 18 | 311<br>THE GREEN | SEPT 19 | SHADOW OF THE CITY<br>BLEACHERS \| CHARLI XCX \| CULTS \| HOW TO DRESS WELL |
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"It's Southside's fault I can't dance," says Bon Jovi (left).

BON JOVI: THEO WARGO/WIREIMAGE

# 'SMART, WITTY AND A HUGE PAIN IN THE ASS'

Jon Bon Jovi offers memories of his career-long friendship with Southside Johnny

**How did you become a fan of Southside Johnny & The Asbury Jukes?**
I first listened to *Hearts of Stone*, which was released in 1978. I remember holding the sleeve, flipping it over to see Johnny reading the racing form in his shades, wearing the leather jacket. The songs spoke to me. I learned how to play them and to sing them. I had a band that emulated The Jukes, called The Atlantic City Expressway.

**Describe their influence on you.**
It was 1979 when I started to go to Asbury Park to breathe the air where the songs of Bruce [Springsteen] and Steven [Van Zandt] came from. Groups came from all over the tristate area to play in cover bands, but more importantly to play in original bands at clubs that only played original music. Imagine at 18 years old wanting to be in a band, to emulate your heroes, then going to that place and actually seeing them.

It's a bit funny but true that with 10 Asbury Jukes, chances were you were going to run into at least one of them in some bar or on the boardwalk. Richie "LaBamba" Rosenberg, the trombone player, was amazing to my band as a kid. He used to drive up to Sayreville [N.J.] to show us the right chords to play some classic R&B. Kevin Kavanaugh, the keyboard player, was the most supportive of my band's live performances.

**Then there's Johnny...**
He produced the first original band I was part of, called The Rest. Johnny let us open for him several times while I was still in high school and in the years shortly thereafter. I learned a lot of my stage banter from him, and I like to say it's his fault I can't dance.

**How would you describe your relationship?**
He and I have been close for 35 years. He is a complicated guy — beyond smart, witty, and a huge pain in the ass.

**How is Southside viewed by other musicians?**
They better say "with respect," or they have to answer to me.

—RAY WADDELL






# FOR BETTER OR WORSE
# THERE WOULD BE NO ME WITHOUT YOU.

You're still my hero. And always my friend. Thanks, Southside.

–Jon Bon Jovi

Asbury Jukes



Photo by John Atashian / www.concertphotos.com



Photo by Kevin Mazur



Photo by John Cavanaugh



Photo by Theo Wargo

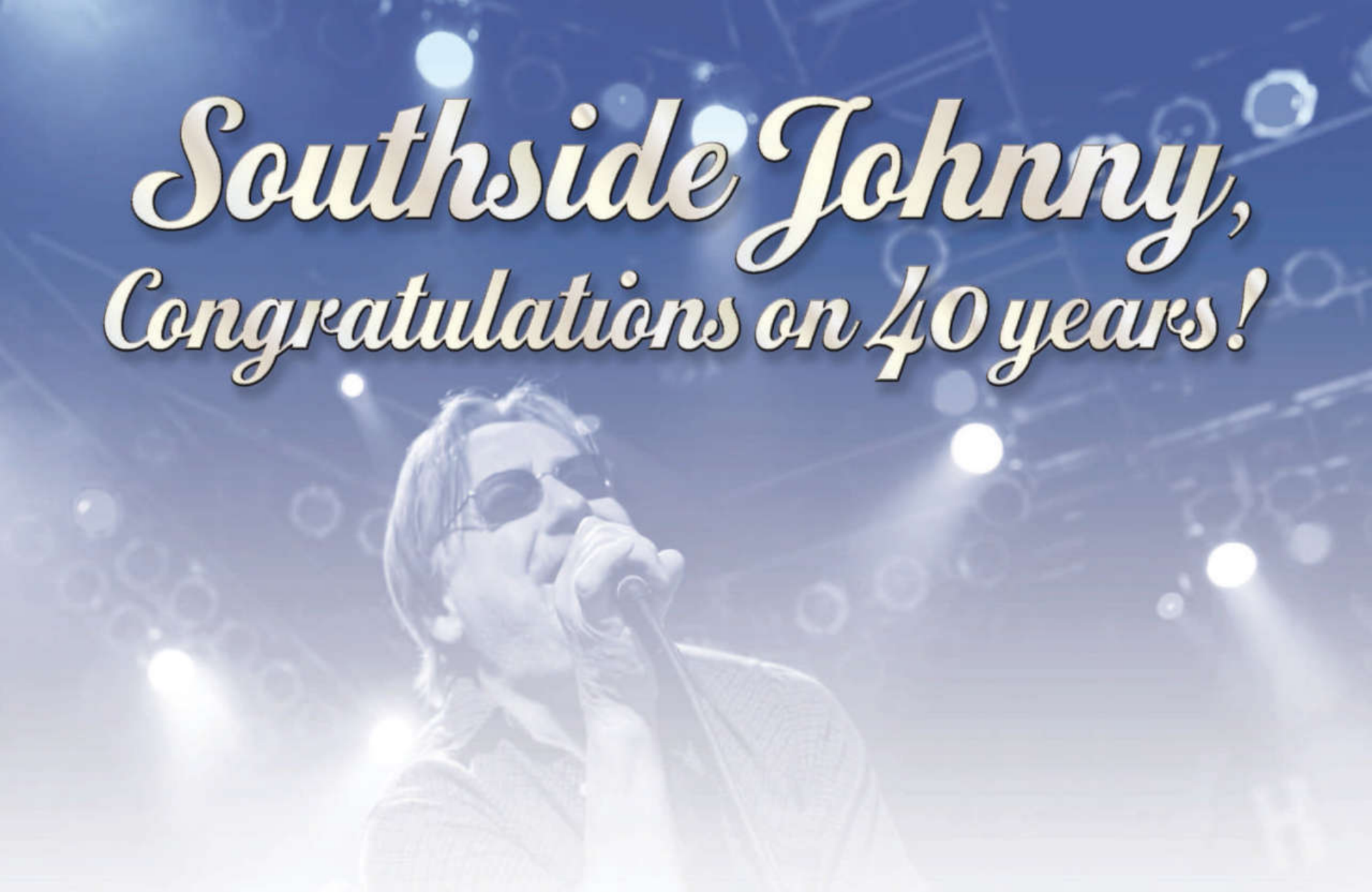



# Southside Johnny

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## NUMBERS: HALSEY'S 'NEW' SUCCESS

Following the No. 2 arrival of her debut album, *Badlands*, on the Billboard 200, **Halsey** is now finding success with her single "New Americana." The track makes its way onto Mainstream Top 40 and hits the Alternative chart's top 20.

**24%**

"New Americana" enters at No. 40 on Mainstream Top 40, with a 24 percent gain in spins at the format in the week ending Oct. 11, according to Nielsen Music. Leading supporters include KSXY Santa Rosa, Calif. (63 plays).

**9%**

The single's climb into the top 20 on Alternative (23-18, up 9 percent in spins) makes it the third female-led track in the region, joining **Elle King**'s "Ex's & Oh's (3-2) and **Florence & The Machine**'s "Ship to Wreck" (11-14).

**233K**

*Badlands* has shifted 233,000 equivalent-album units since its Aug. 28 release, with 161,000 of those being pure album sales. It's the top-selling debut full-length alternative album released in 2015.—KEITH CAULFIELD



The veteran R&B star makes a triumphant return at the top of the Billboard 200.

## TOMORROW'S HITS

### SOLER SHINES, WITH J.LO

Spanish singer-songwriter **Alvaro Soler**, 24, scales *Billboard*'s Latin charts with the **Jennifer Lopez**-assisted version of his breakout hit "El Mismo Sol" (UMLE). The track, which first took hold in Europe earlier in 2015, bounds 50-25 in its second week on Latin Airplay, while leaping 44-34 on Hot Latin Songs. The duet also boasts an English version, "El Mismo Sol (Under the Same Sun)."



Soler

### ON THE WAY 'UP'

**Shy Carter** bullets at No. 39 on Rhythmic with his brass-infused debut hit, "Back It Up," featuring **Aleon Craft** (Latium/RCA). Carter, who has penned songs for rap and R&B artists like **Nelly** and **Ashanti**, previously made his chart mark as a writer — and in other genres. He co-wrote **Rob Thomas**' 2010 Adult Top 40 No. 1 "Someday" and **Sugarland**'s No. 2 Hot Country Songs hit "Stuck Like Glue" (also in 2010).

## CHART BEAT

**Adams' Swift Success** **Taylor Swift**'s *1989* has produced five Billboard Hot 100 top 10s, and now one of them, "Bad Blood," has hit the top 10 on the Triple A airplay chart — thanks to **Ryan Adams**. The remake, from his interpretation of *1989*, bounds 17-7 at the rock format in just three weeks — his eighth top 10 and quickest climb to the tier. "Adams possesses an honest interest in songwriting," says KCSN Los Angeles program director **Sky Daniels**. "He chose the most powerful artist in music today and, stripping away the pop production, wanted to find the essence of what makes her songs great." —GARY TRUST


Adams

**24%**
**THIS WEEK**
TORY LANEZ'S "SAY IT" STREAMS
**1.7 MILLION**



**69%**
**THIS WEEK**
DNCE'S "CAKE BY THE OCEAN" AUDIENCE
**6.4 MILLION**



**20%**
**THIS WEEK**
THE BAND PERRY'S "LIVE FOREVER" STREAMS
**465,000**



# Janet Jackson Makes History With Seventh No. 1

The icon joins Barbra Streisand and Bruce Springsteen as the only acts with albums topping the Billboard 200 in every decade since the '80s

**BY KEITH CAULFIELD**

JANET JACKSON IS BACK IN CONTROL. THE iconic singer debuts at No. 1 on the Billboard 200 with her new album *Unbreakable*, her seventh chart-topper, making her just the third artist to achieve No. 1 releases in each of the last four decades. *Unbreakable*, released Oct. 2, arrives atop the chart with 116,000 equivalent-album units earned in the week ending Oct. 8, according to Nielsen Music. Of that sum, the set sold 109,000 in pure album sales.




*Unbreakable* is Jackson's first studio album since 2008's *Discipline*, which also debuted at No. 1. The 49-year-old previously led the list with *All for You* (2001), *The Velvet Rope* (1997), *janet.* (1993), *Janet Jackson's Rhythm Nation 1814* (1989) and *Control* (1986). Jackson now has the third-most No. 1 albums by a woman: Only **Barbra Streisand** (with 10) and **Madonna** (eight) have more.

Somewhat unusually, *Unbreakable* hit No. 1 without the benefit of a single press interview to promote the album. But Jackson has been active elsewhere with her Unbreakable World Tour (it launched Aug. 31) and appeared at the BET Awards to accept the Ultimate Icon Award (June 28). She also released a video for first single "No Sleeep," featuring **J. Cole**, which spends an eighth week at No. 1 on Adult R&B. It previously peaked at No. 63 on the Billboard Hot 100, marking her 40th hit on the list.

Along with Streisand and **Bruce Springsteen**, Jackson is in rare company: The three performers are the only artists with No. 1 albums in the last four decades — the 2010s, 2000s, 1990s and 1980s. Streisand most recently topped the tally in 2014 with *Partners*, and has collected No. 1s in each of the last six decades, since the 1960s. Springsteen, like Jackson, has claimed No. 1s in the past four decades, and has 11 chart-topping albums total.

Notably, *Unbreakable* is Jackson's first independently distributed album — released on her own Rhythm Nation label through BMG — after years on Island, Virgin and A&M. The set also starts at No. 1 on the Independent Albums chart.

HALSEY: LORNE THOMSON/REDFERNS; JACKSON: ALEXANDER TAMARGO/GETTY IMAGES; ADAMS: DAN HALLMAN/AP; LANEZ: ANNA WEBBER/GETTY IMAGES; JONAS: C FLANIGAN/GETTY IMAGES; PERRY: KEVIN MAZUR/WIREIMAGE; SOLER: FRANK HOENSCH/GETTY IMAGES; CARTER: JEFF FORNEY; SMITH: JIM WRIGHT


Carter

**SMITH'S 'CAR' STARTS**
Former lead vocalist of alt band **Default**, **Dallas Smith** bubbles under Country Airplay with his tribute to U.S. auto culture, "Kids With Cars." His second LP, *Lifted Here*, won the 2015 Canadian Country Music Association album of the year award. "Kids" is the title track to his five-song EP, released Sept. 11 on Nashville's Blaster Records.
—AMAYA MENDIZABAL, GARY TRUST and JIM ASKER


Smith

## MARKET WATCH

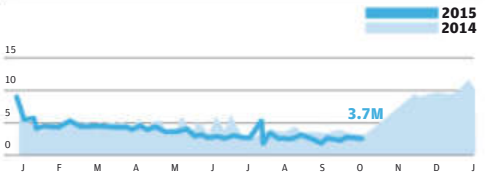
A WEEKLY NATIONAL MUSIC SALES REPORT

### Weekly Unit Sales

| | ALBUMS | DIGITAL ALBUMS* | DIGITAL TRACKS |
|---|---|---|---|
| This Week* | 3,692,000 | 1,562,000 | 14,538,000 |
| Last Week | 3,853,000 | 1,747,000 | 14,642,000 |
| Change | -4.2% | -10.6% | -0.7% |
| This Week Last Year | 4,354,000 | 1,825,000 | 18,170,000 |
| Change | -15.2% | -14.4% | -20.0% |

*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)




YEAR-TO-DATE

### Overall Unit Sales

| | 2014 | 2015 | CHANGE |
|---|---|---|---|
| Albums | 180,062,000 | 171,991,000 | -4.5% |
| Digital Tracks | 866,655,000 | 770,826,000 | -11.1% |
| Store Singles | 1,971,000 | 2,498,000 | 26.7% |
| Total | 1,048,688,000 | 945,315,000 | -9.9% |
| Album w/TEA* | 266,727,500 | 249,073,600 | -6.6% |

*Includes track-equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

### Digital Track Sales

| | |
|---|---|
| 2014 | 866.7 Million |
| 2015 | 770.8 Million |

### Sales by Album Format

| | 2014 | 2015 | CHANGE |
|---|---|---|---|
| CD | 94,076,000 | 84,531,000 | -10.1% |
| Digital | 79,400,000 | 78,869,000 | -0.7% |
| Vinyl | 6,220,000 | 8,185,000 | 31.6% |
| Other | 366,000 | 411,000 | 12.3% |

### Sales by Album Category

| | 2014 | 2015 | CHANGE |
|---|---|---|---|
| Current | 88,438,000 | 81,440,000 | -7.9% |
| Catalog | 91,624,000 | 90,544,000 | -1.2% |
| Deep Catalog | 75,448,000 | 75,304,000 | -0.2% |

### Current Album Sales

| | |
|---|---|
| 2014 | 88.4 Million |
| 2015 | 81.4 Million |

### Catalog Album Sales

| | |
|---|---|
| 2014 | 91.6 Million |
| 2015 | 90.5 Million |

Nielsen Music counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending Oct. 8, 2015. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen Music.

# Billboard Artist 100

October 24 2015
billboard



**NO. 1**
**Drake**

Drake dominates the Artist 100 for a fifth week. On the Billboard Hot 100, his "Hotline Bling" bumps 3-2, matching his debut hit, 2009's "Best I Ever Had," for his highest rank as a lead artist. "Bling" also crowns the Digital Songs chart (121,000 sold, up 19 percent).

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | PEAK POS. | WKS. ON CHART |
|---|---|---|---|---|---|---|
| 1 | 1 | 1 | #1 5 WKS **DRAKE** | YOUNG MONEY/CASH MONEY/REPUBLIC | 1 | 67 |
| 3 | 2 | 2 | **THE WEEKND** | XO/REPUBLIC | 1 | 52 |
| 4 | 4 | 3 | **TAYLOR SWIFT** | BIG MACHINE/BMLG | 1 | 63 |
| 7 | 3 | 4 | **FETTY WAP** | RGF/300/AG | 3 | 35 |
| NEW | | 5 | **JANET** | RHYTHM NATION/BMG | 5 | 1 |
| 6 | 6 | 6 | **JUSTIN BIEBER** | SCHOOLBOY/RAYMOND BRAUN/DEF JAM | 2 | 66 |
| 2 | 5 | 7 | **FUTURE** | A-1/FREEBANDZ/EPIC | 1 | 12 |
| 9 | 10 | 8 | **ED SHEERAN** | ATLANTIC/AG | 1 | 67 |
| 12 | 14 | 9 | **SELENA GOMEZ** | INTERSCOPE/IGA | 9 | 54 |
| 15 | 13 | 10 | **SHAWN MENDES** | ISLAND | 2 | 35 |
| 10 | 11 | 11 | **LUKE BRYAN** | CAPITOL NASHVILLE/UMGN | 1 | 67 |
| 33 | 7 | 12 | **THOMAS RHETT** | VALORY/BMLG | 7 | 36 |
| 8 | 12 | 13 | **ONE DIRECTION** | SYCO/COLUMBIA | 2 | 67 |
| NEW | | 14 | **TAMAR BRAXTON** | STREAMLINE/EPIC | 14 | 1 |
| 19 | 17 | 15 | **MEGHAN TRAINOR** | EPIC | 1 | 65 |
| 17 | 18 | 16 | **ELLIE GOULDING** | CHERRYTREE/INTERSCOPE/IGA | 7 | 51 |
| 23 | 22 | 17 | **SAM HUNT** | MCA NASHVILLE/UMGN | 5 | 65 |
| 16 | 16 | 18 | **DEMI LOVATO** | SAFEHOUSE/ISLAND/HOLLYWOOD | 9 | 38 |



| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | PEAK POS. | WKS. ON CHART |
|---|---|---|---|---|---|---|
| 21 | 24 | 19 | **SILENTO** | BOLO/CAPITOL | 10 | 23 |
| 24 | 20 | 20 | **MAROON 5** | 222/INTERSCOPE/IGA | 1 | 67 |
| 20 | 21 | 21 | **FALL OUT BOY** | DCD2/ISLAND | 2 | 57 |
| 41 | 30 | 22 | **ELLE KING** | RCA | 22 | 11 |
| 39 | 15 | 23 | **SAM SMITH** | CAPITOL | 1 | 67 |
| 27 | 34 | 24 | **CHRIS BROWN** | RCA | 1 | 67 |
| - | 8 | 25 | **GEORGE STRAIT** | MCA NASHVILLE/UMGN | 8 | 7 |
| 26 | 23 | 26 | **R. CITY** | KEMOSABE/RCA | 23 | 10 |
| 25 | 27 | 27 | **J. COLE** | DREAMVILLE/ROC NATION/COLUMBIA | 2 | 44 |
| 42 | 33 | 28 | **X AMBASSADORS** | KIDINAKORNER/INTERSCOPE/IGA | 28 | 15 |
| - | 9 | 29 | **DON HENLEY** | PAST MASTERS HOLDINGS/CAPITOL | 9 | 2 |
| 22 | 26 | 30 | **OMI** | LOUDER THAN LIFE/ULTRA/COLUMBIA | 5 | 23 |
| 31 | 37 | 31 | **MACKLEMORE & RYAN LEWIS** | MACKLEMORE | 31 | 6 |
| 29 | 28 | 32 | **ARIANA GRANDE** | REPUBLIC | 1 | 67 |
| NEW | | 33 | **CLUTCH** | WEATHERMAKER | 33 | 1 |
| 45 | 55 | 34 | **EMINEM** | WEB/SHADY/AFTERMATH/INTERSCOPE/IGA | 11 | 67 |
| 49 | 43 | 35 | **TWENTY ONE PILOTS** | FUELED BY RAMEN/AG | 2 | 25 |
| 30 | 39 | 36 | **RACHEL PLATTEN** | COLUMBIA | 12 | 24 |



The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music, streaming activity data from online music sources tracked by Nielsen Music and fan interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SOCIAL DATA COMPILED BY NEXT BIG SOUND

AIRPLAY/STREAMING & SALES DATA COMPILED BY nielsen MUSIC

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J. H. SANDERSON

**NARRATED BY TREVOR SEWELL**

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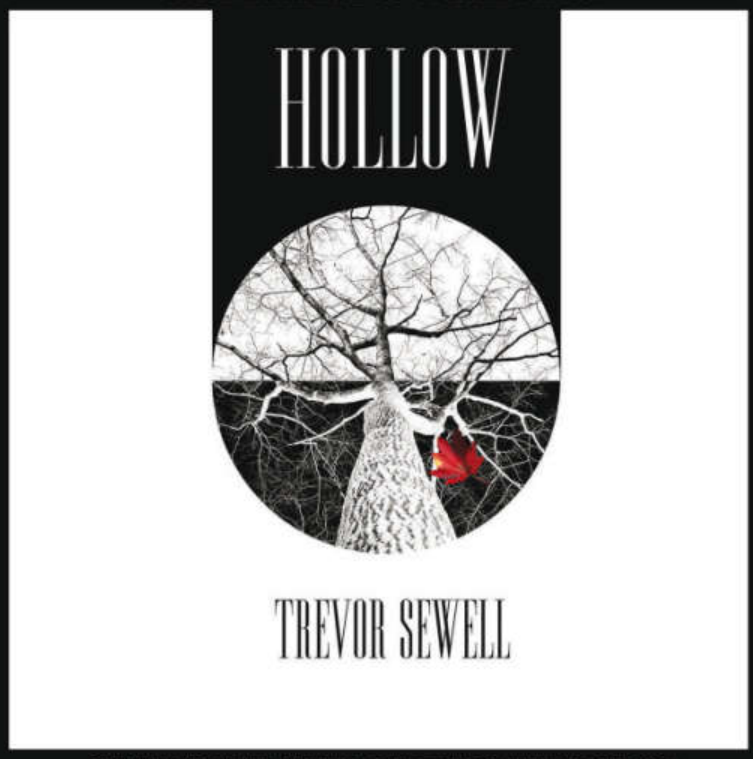
*"The plot line is fantastic and the author has crafted each aspect with such authority that it is impossible not to be completely taken in by the end of the first page. Well done."*

*~ Jacob Cleveland, Literary Critic*

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**WITH GUEST ARTIST PAUL BARRERE OF LITTLE FEAT!**

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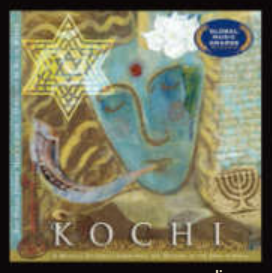
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Arrangers: Ricky Kej, Vanil Veigas, Danny Flam
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For Your Consideration
Dance Recording
"Dance Shout Turn Around"
Joe T. Vannelli
feat.
Helen Bruner & Terry Jones





# Silento's Mighty Move

Rapper **Silento** (above) rebounds 24-19 on the Billboard Artist 100, up 11 percent in overall activity. Most notably, he gains by 28 percent in streaming (according to Nielsen Music), aided by an unlikely source. His No. 3-peaking debut Billboard Hot 100 hit, "Watch Me," rises 7-4 on the chart (after reaching No. 3) with top Streaming Gainer honors (surging to 22.4 million U.S. streams), thanks in part to the Milford (Mass.) Mighty Mites youth football team, which danced to the track at halftime during a recent varsity game. The clip has gone viral, with non-Vevo YouTube clicks for "Watch Me" nearly doubling during the tracking week. Also sparking the song's user-generated YouTube momentum: a video of an expectant mother showing off her dance moves to it (between contractions).

"Watch Me" concurrently returns to No. 1 for a 10th week atop Streaming Songs, becoming just the sixth hit to lead the chart for double-digit weeks (dating to the survey's early 2013 inception). **Iggy Azalea**'s "Fancy" and **Miley Cyrus**' "Wrecking Ball" share the record with 13 weeks at No. 1 apiece, followed by **Mark Ronson**'s "Uptown Funk!" (12), Cyrus' "We Can't Stop" (11) and **Meghan Trainor**'s "All About That Bass" (10).

Silento has spent more than three months in the Artist 100's top 20, reaching a No. 10 high on Sept. 19.

*—Gary Trust*

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | PEAK POS. | WKS.ON CHART |
|---|---|---|---|---|---|---|
| 37 | 45 | 37 | **BRUNO MARS** | ATLANTIC/AG | 10 | 67 |
| RE-ENTRY | | 38 | **AVICII** | PRMD/ISLAND | 38 | 40 |
| 48 | 44 | 39 | **NICK JONAS** | SAFEHOUSE/ISLAND | 11 | 55 |
| 40 | 41 | 40 | **FLORIDA GEORGIA LINE** | REPUBLIC NASHVILLE/BMLG | 1 | 67 |
| 28 | 42 | 41 | **NICKI MINAJ** | YOUNG MONEY/CASH MONEY/REPUBLIC | 2 | 67 |
| 72 | 38 | 42 | **5 SECONDS OF SUMMER** | HI OR HEY/CAPITOL | 1 | 45 |
| 52 | 50 | 43 | **RAE SREMMURD** | EARDRUMA/INTERSCOPE/IGA | 7 | 58 |
| 43 | 51 | 44 | **WIZ KHALIFA** | ROSTRUM/ATLANTIC/AG | 2 | 67 |
| 44 | 49 | 45 | **WALK THE MOON** | RCA | 8 | 40 |
| 58 | 58 | 46 | **ZAC BROWN BAND** | SOUTHERN GROUND/JOHN VARVATOS/REPUBLIC | 1 | 53 |
| | | |  | | | |
| 46 | 31 | 47 | **BEYONCE** | PARKWOOD/COLUMBIA | 6 | 67 |
| 51 | 53 | 48 | **BLAKE SHELTON** | WARNER BROS. NASHVILLE/WMN | 1 | 67 |
| 50 | 48 | 49 | **KATY PERRY** | CAPITOL | 6 | 67 |
| 75 | 63 | 50 | **ALESSIA CARA** | EP ENTERTAINMENT/DEF JAM | 50 | 7 |
| 62 | 54 | 51 | **HALSEY** | ASTRALWERKS | 4 | 6 |
| 35 | 46 | 52 | **CHARLIE PUTH** | ARTIST PARTNERS GROUP/ATLANTIC/AG | 30 | 28 |
| 32 | 40 | 53 | **RIHANNA** | WESTBURY ROAD/ROC NATION | 11 | 63 |
| 60 | 59 | 54 | **ILOVEMEMPHIS** | PALM TREE/RUSH HOUR | 54 | 7 |
| 36 | 47 | 55 | **JASON DERULO** | BELUGA HEIGHTS/WARNER BROS. | 4 | 65 |
| 47 | 52 | 56 | **BRETT ELDREDGE** | ATLANTIC/WMN | 9 | 24 |
| 5 | 36 | 57 | **LANA DEL REY** | POLYDOR/INTERSCOPE/IGA | 5 | 41 |
| 63 | 62 | 58 | **HAILEE STEINFELD** | REPUBLIC | 58 | 7 |
| 54 | 57 | 59 | **IMAGINE DRAGONS** | KIDINAKORNER/INTERSCOPE/IGA | 2 | 67 |
| NEW | | 60 | **SEVENDUST** | 7BROS | 60 | 1 |
| NEW | | 61 | **TRIVIUM** | ROADRUNNER/AG | 61 | 1 |
| - | 35 | 62 | **BRYSON TILLER** | TRAPSOUL/RCA | 35 | 2 |
| 55 | 60 | 63 | **KENDRICK LAMAR** | TOP DAWG/AFTERMATH/INTERSCOPE/IGA | 1 | 43 |
| 68 | 61 | 64 | **MAJOR LAZER** | MAD DECENT | 43 | 19 |
| 78 | 66 | 65 | **HOZIER** | RUBYWORKS/COLUMBIA | 5 | 58 |
| RE-ENTRY | | 66 | **MILEY CYRUS** | RCA | 25 | 46 |
| 74 | 80 | 67 | **ANDY GRAMMER** | S-CURVE | 18 | 30 |
| 66 | 76 | 68 | **TRAVI$ SCOTT** | GRAND HUSTLE/EPIC | 6 | 5 |
| 80 | 29 | 69 | **SIA** | MONKEY PUZZLE/RCA | 5 | 67 |
| 53 | 64 | 70 | **MEEK MILL** | MAYBACH/ATLANTIC/AG | 1 | 17 |
| 61 | 68 | 71 | **RICH HOMIE QUAN** | RICH HOMIEZ/THINK IT'S A GAME | 53 | 39 |
| 71 | 75 | 72 | **BIG SEAN** | G.O.O.D./DEF JAM | 2 | 51 |
| RE-ENTRY | | 73 | **PAUL MCCARTNEY** | MPL/CONCORD | 37 | 12 |
| 65 | 67 | 74 | **CARRIE UNDERWOOD** | 19/ARISTA NASHVILLE/SMN | 9 | 54 |
| 64 | 69 | 75 | **DJ SNAKE** | FUZION | 38 | 30 |
| 67 | 71 | 76 | **JASON ALDEAN** | BROKEN BOW/BBMG | 1 | 67 |
| 84 | 82 | 77 | **CAM** | ARISTA NASHVILLE/SMN | 77 | 7 |
| | | |  | | | |
| 69 | 73 | 78 | **KENNY CHESNEY** | BLUE CHAIR/COLUMBIA NASHVILLE/SMN | 2 | 67 |
| 56 | 70 | 79 | **KEITH URBAN** | HIT RED/CAPITOL NASHVILLE/UMGN | 55 | 35 |
| 76 | 74 | 80 | **JEREMIH** | MICK SCHULTZ/DEF JAM | 30 | 63 |
| - | 98 | 81 | **METALLICA** | BLACKENED/WARNER BROS. | 66 | 22 |
| 14 | 65 | 82 | **SHINEDOWN** | ATLANTIC/AG | 14 | 3 |
| NEW | | 83 | **COLLECTIVE SOUL** | FUZZE-FLEX/VANGUARD/CONCORD | 83 | 1 |
| NEW | | 84 | **QUEENSRYCHE** | CENTURY MEDIA | 84 | 1 |
| - | 79 | 85 | **PANIC! AT THE DISCO** | DCD2/FUELED BY RAMEN/AG | 46 | 3 |
| 70 | 78 | 86 | **A$AP ROCKY** | A$AP WORLDWIDE/POLO GROUNDS/RCA | 2 | 20 |
| 89 | 84 | 87 | **JOHN LEGEND** | G.O.O.D./COLUMBIA | 15 | 53 |
| 86 | 83 | 88 | **ADAM LEVINE** | 222/INTERSCOPE/IGA | 83 | 7 |
| 81 | 86 | 89 | **ERIC CHURCH** | EMI NASHVILLE/UMGN | 33 | 66 |
| 57 | 77 | 90 | **FIVE FINGER DEATH PUNCH** | PROSPECT PARK | 3 | 5 |
| RE-ENTRY | | 91 | **MICHAEL JACKSON** | MJJ/EPIC | 25 | 46 |
| 88 | 85 | 92 | **FIFTH HARMONY** | SYCO/EPIC | 12 | 46 |
| 97 | 97 | 93 | **MADDIE & TAE** | DOT/REPUBLIC/BMLG | 26 | 14 |
| 87 | 88 | 94 | **TOVE LO** | ISLAND | 10 | 65 |
| 90 | 94 | 95 | **OLD DOMINION** | RCA NASHVILLE/SMN | 90 | 4 |
| RE-ENTRY | | 96 | **CALVIN HARRIS** | FLY EYE/COLUMBIA | 9 | 61 |
| - | 19 | 97 | **DISCLOSURE** | METHOD/PMR/CAPITOL | 19 | 18 |
| 93 | 100 | 98 | **COLE SWINDELL** | WARNER BROS. NASHVILLE/WMN | 54 | 56 |
| NEW | | 99 | **THE WINERY DOGS** | THREE DOG/LOUD & PROUD | 99 | 1 |
| | | |  | | | |
| 85 | 93 | 100 | **TREY SONGZ** | SONGBOOK/ATLANTIC/AG | 1 | 67 |

PREVIOUS PAGE: DRAKE: ERIKA GOLDRING/FILMMAGIC. GOMEZ: DIEGO UCHITEL. COLE: ANTHONY BLASKO. SILENTO: COURTESY OF CAPITOL RECORDS. ZAC BROWN BAND: DANNY CLINCH. CAM: KRISTIN BARLOWE. WINERY DOGS: COURTESY OF UNION ENTERTAINMENT GROUP

The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen Music, radio airplay audience impressions as measured by Nielsen Music and 15, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved. fan interaction on social networking sites as compiled by Next Big Sound. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2015,

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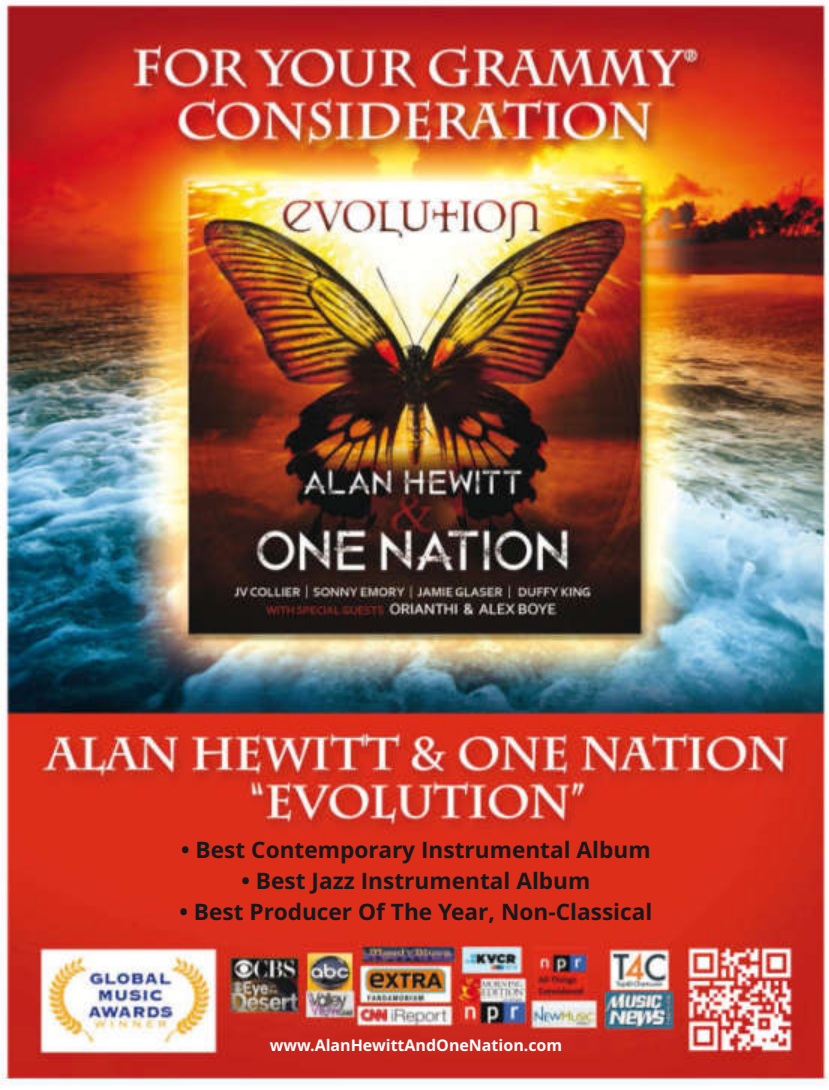

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# Billboard 200

October 24 2015 billboard

| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION / IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. | WKS. ON CHART |
|---|---|---|---|---|---|
| HOT SHOT DEBUT | 1 | **JANET** (#1 1 WK) RHYTHM NATION/BMG | Unbreakable | 1 | 1 |
| 5 | 2 | **THE WEEKND** XO/REPUBLIC | Beauty Behind The Madness | 1 | 6 |
| 2 | 3 | **DRAKE & FUTURE** A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | What A Time To Be Alive | 1 | 3 |
| 1 | 4 | **FETTY WAP** RGF/300/AG | Fetty Wap | 1 | 2 |
| NEW | 5 | **TAMAR BRAXTON** STREAMLINE/EPIC | Calling All Lovers | 5 | 1 |
| 7 | 6 | **TAYLOR SWIFT** (5) BIG MACHINE/BMLG | 1989 | 1 | 50 |
| 6 | 7 | **THOMAS RHETT** VALORY/BMLG | Tangled Up | 6 | 2 |
| 4 | 8 | **GEORGE STRAIT** MCA NASHVILLE/UMGN | Cold Beer Conversation | 4 | 2 |
| 13 | 9 | **LUKE BRYAN** CAPITOL NASHVILLE/UMGN | Kill The Lights | 1 | 9 |
| 3 | 10 | **DON HENLEY** PAST MASTERS HOLDINGS/CAPITOL | Cass County | 3 | 2 |
| NEW | 11 | **CLUTCH** WEATHERMAKER | Psychic Warfare | 11 | 1 |
| 14 | 12 | **ED SHEERAN** ATLANTIC/AG | x | 1 | 68 |
| NEW | 13 | **SEVENDUST** 7BROS | Kill The Flaw | 13 | 1 |
| 17 | 14 | **FUTURE** A-1/FREEBANDZ/EPIC | DS2 | 1 | 12 |
| 24 | 15 | **SHAWN MENDES** ISLAND | Handwritten | 1 | 26 |
| 19 | 16 | **HALSEY** ASTRALWERKS | Badlands | 2 | 6 |
| NEW | 17 | **AVICII** PRMD/ISLAND | Stories | 17 | 1 |
| 23 | 18 | **SAM HUNT** MCA NASHVILLE/UMGN | Montevallo | 3 | 50 |
| NEW | 19 | **TRIVIUM** ROADRUNNER/AG | Silence In The Snow | 19 | 1 |
| 21 | 20 | **DRAKE** YOUNG MONEY/CASH MONEY/REPUBLIC | If You're Reading This It's Too Late | 1 | 35 |
| 11 | 21 | **BRYSON TILLER** TRAPSOUL/RCA | TRAPSOUL | 11 | 2 |
| 28 | 22 | **MEGHAN TRAINOR** EPIC | Title | 1 | 39 |
| 26 | 23 | **TWENTY ONE PILOTS** FUELED BY RAMEN/AG | Blurryface | 1 | 21 |
| 31 | 24 | **SAM SMITH** (2) CAPITOL | In The Lonely Hour | 2 | 69 |
| NEW | 25 | **COLLECTIVE SOUL** FUZZE-FLEX/VANGUARD/CONCORD | See What You Started By Continuing | 25 | 1 |
| 15 | 26 | **LANA DEL REY** POLYDOR/INTERSCOPE/IGA | Honeymoon | 2 | 3 |
| NEW | 27 | **QUEENSRYCHE** CENTURY MEDIA | Condition Human | 27 | 1 |
| 18 | 28 | **MAC MILLER** WARNER BROS. | GO:OD AM | 4 | 3 |
| 32 | 29 | **J. COLE** DREAMVILLE/ROC NATION/COLUMBIA | 2014 Forest Hills Drive | 1 | 44 |
| NEW | 30 | **THE WINERY DOGS** THREE DOG/LOUD & PROUD | Hot Streak | 30 | 1 |
| 36 | 31 | **ELLE KING** RCA | Love Stuff | 31 | 24 |
| 30 | 32 | **FIVE FINGER DEATH PUNCH** PROSPECT PARK | Got Your Six | 2 | 5 |
| NEW | 33 | **GATEWAY WORSHIP** GATEWAY CREATE/PLG | Walls | 33 | 1 |
| 33 | 34 | **TRAVI$ SCOTT** GRAND HUSTLE/EPIC | Rodeo | 3 | 5 |
| 27 | 35 | **SHINEDOWN** ATLANTIC/AG | Threat To Survival | 6 | 3 |
| 39 | 36 | **HOZIER** RUBYWORKS/COLUMBIA | Hozier | 2 | 53 |
| 8 | 37 | **CHVRCHES** GOODBYE/GLASSNOTE | Every Open Eye | 8 | 2 |
| 9 | 38 | **DISCLOSURE** METHOD/PMR/CAPITOL | Caracal | 9 | 2 |
| 41 | 39 | **FALL OUT BOY** DCD2/ISLAND | American Beauty / American Psycho | 1 | 38 |
| 22 | 40 | **RYAN ADAMS** PAX.AM/BLUE NOTE | 1989 | 7 | 3 |
| 43 | 41 | **VARIOUS ARTISTS** UNIVERSAL/SONY MUSIC/LEGACY | NOW 55 | 3 | 9 |
| 42 | 42 | **MAJOR LAZER** MAD DECENT | Peace Is The Mission | 12 | 19 |
| NEW | 43 | **MATT NATHANSON** ACROBAT/CRUSH MUSIC/VANGUARD/CONCORD | Show Me Your Fangs | 43 | 1 |
| 70 | 44 | **ZAC BROWN BAND** JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC | JEKYLL + HYDE | 1 | 24 |
| NEW | 45 | **NEW YEARS DAY** ANOTHER CENTURY/CENTURY MEDIA | Malevolence | 45 | 1 |
| 12 | 46 | **ORIGINAL BROADWAY CAST RECORDING** HAMILTON UPTOWN/ATLANTIC/AG | Hamilton: An American Musical | 12 | 2 |
| 60 | 47 | **ALESSIA CARA** EP ENTERTAINMENT/DEF JAM | Four Pink Walls (EP) | 31 | 7 |
| 49 | 48 | **X AMBASSADORS** KIDINAKORNER/INTERSCOPE/IGA | VHS | 7 | 15 |
| 47 | 49 | **RAE SREMMURD** EARDRUMA/INTERSCOPE/IGA | SremmLife | 5 | 40 |
| 51 | 50 | **MAROON 5** 222/INTERSCOPE/IGA | V | 1 | 58 |
| 48 | 51 | **MEEK MILL** MAYBACH/ATLANTIC/AG | Dreams Worth More Than Money | 1 | 15 |
| 54 | 52 | **NICKI MINAJ** YOUNG MONEY/CASH MONEY/REPUBLIC | The Pinkprint | 2 | 43 |
| 56 | 53 | **BIG SEAN** G.O.O.D./DEF JAM | Dark Sky Paradise | 1 | 33 |
| 57 | 54 | **DRAKE** YOUNG MONEY/CASH MONEY/REPUBLIC | Nothing Was The Same | 1 | 104 |
| 62 | 55 | **DRAKE** YOUNG MONEY/CASH MONEY/REPUBLIC | Take Care | 1 | 136 |
| RE | 56 | **PAUL MCCARTNEY** MPL/CONCORD | Tug Of War | 1 | 30 |
| 44 | 57 | **BRETT ELDREDGE** ATLANTIC/WMN | Illinois | 3 | 4 |
| 35 | 58 | **DAVID GILMOUR** COLUMBIA | Rattle That Lock | 5 | 3 |
| NEW | 59 | **EAGLES OF DEATH METAL** UME | Zipper Down | 59 | 1 |
| 55 | 60 | **VARIOUS ARTISTS** PLG/WORD-CURB/CAPITOL CMG | WOW Hits 2016 | 55 | 2 |
| 52 | 61 | **BRING ME THE HORIZON** COLUMBIA | That's The Spirit | 2 | 4 |
| 69 | 62 | **NATHANIEL RATELIFF & THE NIGHT SWEATS** STAX/CONCORD | Nathaniel Rateliff & The Night Sweats | 17 | 7 |
| NEW | 63 | **DEAFHEAVEN** ANTI-/EPITAPH | New Bermuda | 63 | 1 |
| 67 | 64 | **TWENTY ONE PILOTS** FUELED BY RAMEN/AG | Vessel | 48 | 60 |
| 58 | 65 | **MELANIE MARTINEZ** ATLANTIC/AG | Cry Baby | 6 | 8 |
| 50 | 66 | **DR. DRE** AFTERMATH/INTERSCOPE/IGA | Compton | 2 | 9 |
| NEW | 67 | **FOR TODAY** NUCLEAR BLAST | Wake | 67 | 1 |
| 37 | 68 | **SOUNDTRACK** REPUBLIC/UME | Pitch Perfect 2 | 1 | 22 |
| 63 | 69 | **FLORIDA GEORGIA LINE** REPUBLIC NASHVILLE/BMLG | Anything Goes | 1 | 52 |
| RE | 70 | **PAUL MCCARTNEY** MPL/CONCORD | Pipes Of Peace | 15 | 25 |
| 73 | 71 | **SOUNDTRACK** WALT DISNEY | Descendants | 1 | 10 |
| 71 | 72 | **A$AP ROCKY** A$AP WORLDWIDE/POLO GROUNDS/RCA | AT.LONG.LAST.A$AP | 1 | 20 |
| 72 | 73 | **ERIC CHURCH** EMI NASHVILLE/UMGN | The Outsiders | 1 | 87 |
| 45 | 74 | **KEITH RICHARDS** MINDLESS/REPUBLIC | Crosseyed Heart | 11 | 3 |
| 83 | 75 | **FLEETWOOD MAC** (4) WARNER BROS. | Greatest Hits | 14 | 106 |
| NEW | 76 | **KYLE** SUPERDUPER/HOMEBOY/INDIE-POP | Smyle | 76 | 1 |
| NEW | 77 | **JOE BONAMASSA** J & R ADVENTURES | Live At Radio City Music Hall | 77 | 1 |
| 74 | 78 | **DISTURBED** REPRISE/WARNER BROS. | Immortalized | 1 | 7 |
| 65 | 79 | **KENDRICK LAMAR** TOP DAWG/AFTERMATH/INTERSCOPE/IGA | To Pimp A Butterfly | 1 | 30 |
| 80 | 80 | **JOURNEY** (15) COLUMBIA/LEGACY | Journey's Greatest Hits | 10 | 377 |
| 66 | 81 | **THE WEEKND** XO/REPUBLIC | Trilogy | 4 | 84 |
| 75 | 82 | **SKRILLEX & DIPLO** MAD DECENT/OWSLA/AG | Skrillex And Diplo Present Jack U | 26 | 33 |
| 10 | 83 | **THE DEAD WEATHER** THIRD MAN | Dodge And Burn | 10 | 2 |
| 85 | 84 | **EMINEM** (10) WEB/AFTERMATH/INTERSCOPE/UME | The Eminem Show | 1 | 236 |
| 64 | 85 | **LIL DICKY** DAVID BURD/CMSN | Professional Rapper | 7 | 7 |
| 89 | 86 | **KENDRICK LAMAR** TOP DAWG/AFTERMATH/INTERSCOPE/IGA | good kid, m.A.A.d city | 2 | 154 |
| 59 | 87 | **ALABAMA** TGA/BMG | Southern Drawl | 14 | 3 |
| 53 | 88 | **WIDESPREAD PANIC** WIDESPREAD/VANGUARD/CONCORD | Street Dogs | 53 | 2 |
| 99 | 89 | **TOBYMAC** FOREFRONT/CAPITOL CMG | This Is Not A Test | 4 | 9 |
| 77 | 90 | **CHARLIE PUTH** ARTIST PARTNERS GROUP/ATLANTIC/AG | Some Type Of Love EP | 37 | 17 |
| 90 | 91 | **WALK THE MOON** RCA | TALKING IS HARD | 14 | 45 |
| NEW | 92 | **CHILDREN OF BODOM** NUCLEAR BLAST | I Worship Chaos | 92 | 1 |
| 120 | 93 | **TOVE LO** ISLAND | Queen Of The Clouds | 14 | 54 |
| 87 | 94 | **IMAGINE DRAGONS** (2) KIDINAKORNER/INTERSCOPE/IGA | Night Visions | 2 | 162 |
| RE | 95 | **MUSE** HELIUM-3/WARNER BROS. | Drones | 1 | 8 |
| 109 | 96 | **LAUREN DAIGLE** CENTRICITY/CAPITOL CMG | How Can It Be | 30 | 22 |
| 79 | 97 | **SOUNDTRACK** UNIVERSAL STUDIOS/ATLANTIC/AG | Furious 7 | 1 | 30 |
| 81 | 98 | **LANA DEL REY** POLYDOR/INTERSCOPE/IGA | Born To Die | 2 | 193 |
| 92 | 99 | **IRON MAIDEN** IRON MAIDEN/SANCTUARY/BMG | The Book Of Souls | 4 | 5 |
| 125 | 100 | **G-EAZY** G-EAZY/RVG/BPG | These Things Happen | 3 | 65 |



MCCARTNEY: MARY MCCARTNEY. MUSE: GAVIN BOND

## Macca Is Backa

The *Archive Collection* album-reissue series from **Paul McCartney** (above) continues to profit on the charts as its latest rereleases — *Tug of War* and *Pipes of Peace* — return to the Billboard 200. The former, first issued in 1982, reaches the Billboard 200 at No. 56 (8,000 equivalent-album units earned in the week ending Oct. 8, according to Nielsen Music). Meanwhile, its follow-up, 1983's No. 15-peaking *Pipes of Peace*, returns at No. 70 (7,000 units). *Tug of War* was McCartney's last album to reach No. 1.

Both releases feature singles that reached No. 1 on the Billboard Hot 100, and both are duets: *Tug of War*'s "Ebony and Ivory" (with **Stevie Wonder**) and *Pipes of Peace*'s "Say Say Say" (with **Michael Jackson**) spent seven and six weeks at No. 1, respectively.

One of the bonus features on the *Pipes of Peace* reissue is a new mix of "Say Say Say," with previously unheard vocals from McCartney and Jackson, where they switch lead vocals on the track. The remix was serviced to radio on Oct. 2 and accompanied by a new video directed by **Ryan Heffington**, who choreographed **Sia**'s "Chandelier" clip.

*Tug of War* and *Pipes of Peace* also make their first appearances on the Catalog Albums chart (see page 130). *Tug of War* bows at No. 1, *Pipes of Peace* at No. 2.

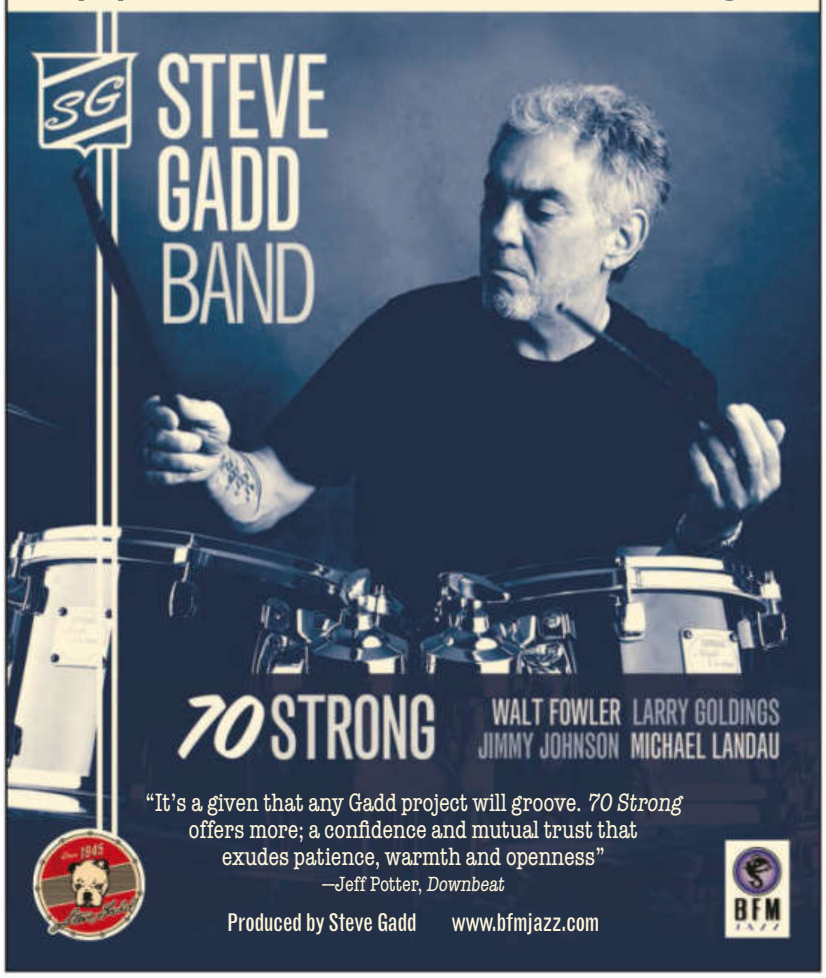
So far, nine McCartney and **Wings** albums have been reissued in the *Archive Collection* series, and all have reached the top 10 of Catalog Albums. *Wings Over America* (2013) and *Ram* (2012) have hit No. 1 along with *Tug of War*.

—*Keith Caulfield*

The week's most popular albums across all genres, ranked by album sales, audio on-demand streaming activity and digital sales of tracks from albums, according to Nielsen Music. See Charts Legend on billboard.com/biz for complete rules and explanations.
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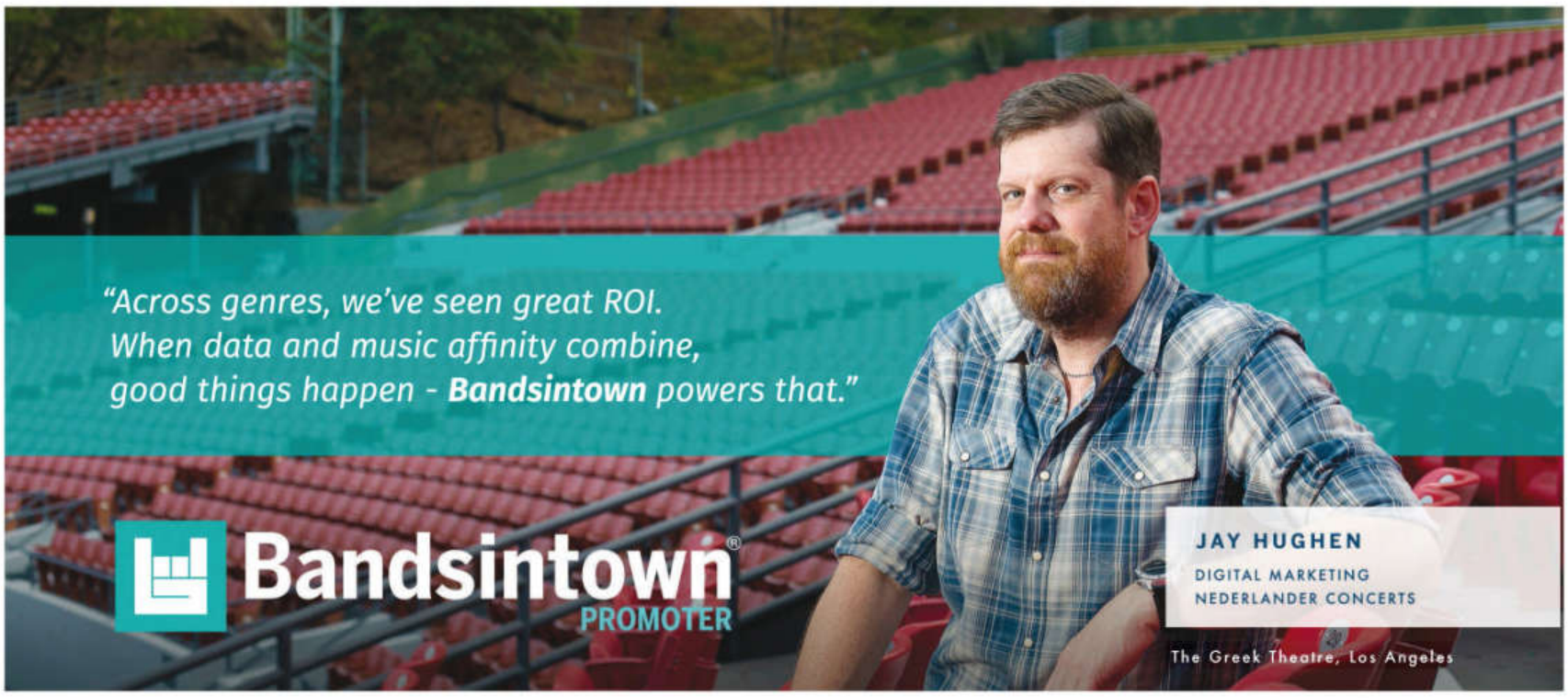
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| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION / IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. | WKS. ON CHART |
|---|---|---|---|---|---|
| 88 | 101 | **ED SHEERAN** ▲<br>ELEKTRA/AG | + | 5 | 165 |
| 118 | 102 | **CAM**<br>ARISTA NASHVILLE/SMN | Welcome To Cam Country (EP) | 101 | 13 |
| 98 | 103 | **TREY SONGZ**<br>SONGBOOK/ATLANTIC/AG | Trigga | 1 | 61 |
| 124 | 104 | **ADELE** ◆11<br>XL/COLUMBIA | 21 | 1 | 242 |
| 61 | 105 | **MUMFORD & SONS**<br>GENTLEMEN OF THE ROAD/GLASSNOTE | Wilder Mind | 1 | 23 |
| 107 | 106 | **LUKE BRYAN** ▲2<br>CAPITOL NASHVILLE/UMGN | Crash My Party | 1 | 113 |
| 144 | 107 | **CASTING CROWNS**<br>BEACH STREET/REUNION/PLG | Thrive | 6 | 66 |
| 115 | 108 | **SOUNDTRACK**<br>20TH CENTURY FOX/COLUMBIA | Empire: Original Soundtrack From Season 1 | 1 | 28 |
| 126 | 109 | **MADDIE & TAE**<br>DOT/REPUBLIC/BMLG | Start Here | 7 | 6 |
| 20 | 110 | **AMANDA COOK**<br>BETHEL/PLG | Brave New World | 20 | 2 |
| 113 | 111 | **FOO FIGHTERS**<br>ROSWELL/RCA | Greatest Hits | 11 | 113 |
| 114 | 112 | **BRUNO MARS** ▲3<br>ELEKTRA/AG | Doo-Wops & Hooligans | 3 | 247 |
| 146 | 113 | **SOUNDTRACK** ●<br>UNIVERSAL STUDIOS/REPUBLIC | Fifty Shades Of Grey | 2 | 35 |
| 84 | 114 | **SIA**<br>MONKEY PUZZLE/RCA | 1000 Forms Of Fear | 1 | 63 |
| 101 | 115 | **RACHEL PLATTEN**<br>COLUMBIA | Fight Song (EP) | 20 | 22 |
| 145 | 116 | **TAYLOR SWIFT** ▲4<br>BIG MACHINE/BMLG | Red | 1 | 130 |
| 102 | 117 | **BREAKING BENJAMIN**<br>HOLLYWOOD | Dark Before Dawn | 1 | 16 |
| 78 | 118 | **SLAYER**<br>NUCLEAR BLAST | Repentless | 4 | 4 |
| 110 | 119 | **FLORIDA GEORGIA LINE** ▲2<br>REPUBLIC NASHVILLE/BMLG | Here's To The Good Times | 4 | 149 |
| 112 | 120 | **CARRIE UNDERWOOD** ●<br>19/ARISTA NASHVILLE/SMN | Greatest Hits: Decade #1 | 4 | 44 |
| 158 | 121 | **PS** **CREEDENCE CLEARWATER REVIVAL** ▲6<br>FANTASY/CONCORD | Chronicle The 20 Greatest Hits | 22 | 248 |
| 128 | 122 | **ZAC BROWN BAND**<br>ROAR/SOUTHERN GROUND/ATLANTIC/AG | Greatest Hits So Far... | 20 | 48 |
| 138 | 123 | **TYRESE**<br>VOLTRON RECORDZ | Black Rose | 1 | 13 |
| 117 | 124 | **ARIANA GRANDE** ▲<br>REPUBLIC | My Everything | 1 | 59 |
| 91 | 125 | **N.W.A** ▲2<br>RUTHLESS/PRIORITY/UME | Straight Outta Compton | 4 | 92 |
| 116 | 126 | **LITTLE BIG TOWN**<br>CAPITOL NASHVILLE/UMGN | Pain Killer | 7 | 51 |
| 123 | 127 | **EMINEM** ▲2<br>SHADY/AFTERMATH/INTERSCOPE/IGA | Curtain Call: The Hits | 1 | 262 |
| 104 | 128 | **IMAGINE DRAGONS** ●<br>KIDINAKORNER/INTERSCOPE/IGA | Smoke + Mirrors | 1 | 34 |
| 121 | 129 | **K CAMP**<br>4.27/FTE/INTERSCOPE/IGA | Only Way Is Up | 20 | 5 |
| 141 | 130 | **CHASE RICE**<br>COLUMBIA NASHVILLE/DACK JANIELS | Ignite The Night | 3 | 58 |
| RE | 131 | **QUEEN** ▲8<br>HOLLYWOOD | Greatest Hits | 11 | 257 |
| 133 | 132 | **BRANTLEY GILBERT** ●<br>VALORY/BMLG | Just As I Am | 2 | 73 |
| NEW | 133 | **WAVVES**<br>WEED DEMON/CRUSH MUSIC/MOM + POP/WARNER BROS. | V | 133 | 1 |
| 132 | 134 | **BOB MARLEY AND THE WAILERS** ◆15<br>TUFF GONG/ISLAND/UME | Legend: The Best Of... | 5 | 385 |
| 103 | 135 | **JAMES BAY**<br>REPUBLIC | Chaos And The Calm | 15 | 29 |
| RE | 136 | **MICHAEL JACKSON** ◆29<br>EPIC/LEGACY | Thriller | 1 | 241 |
| 119 | 137 | **FIFTH HARMONY**<br>SYCO/EPIC | Reflection | 5 | 36 |
| 16 | 138 | **SILVERSUN PICKUPS**<br>NEW MACHINE | Better Nature | 16 | 2 |
| 130 | 139 | **JASON ALDEAN** ▲<br>BROKEN BOW/BBMG | Old Boots, New Dirt | 1 | 53 |
| 131 | 140 | **BEYONCE** ▲2<br>PARKWOOD/COLUMBIA | Beyonce | 1 | 96 |
| 134 | 141 | **ONE DIRECTION** ▲<br>SYCO/COLUMBIA | FOUR | 1 | 47 |
| 157 | 142 | **METALLICA** ▲6<br>BLACKENED/WARNER BROS. | Master Of Puppets | 29 | 104 |
| 111 | 143 | **TORI KELLY**<br>SCHOOLBOY/CAPITOL | Unbreakable Smile | 2 | 16 |
| 140 | 144 | **BLAKE SHELTON** ●<br>WARNER BROS. NASHVILLE/WMN | BRINGING BACK THE SUNSHINE | 1 | 54 |
| 143 | 145 | **2PAC** ◆10<br>AMARU/DEATH ROW/INTERSCOPE/UME | Greatest Hits | 3 | 115 |
| 122 | 146 | **JASON DERULO**<br>BELUGA HEIGHTS/WARNER BROS. | Everything Is 4 | 4 | 19 |
| 127 | 147 | **DR. DRE** ▲6<br>AFTERMATH/INTERSCOPE/UME | Dr. Dre -- 2001 | 2 | 132 |
| 142 | 148 | **EMINEM** ▲2<br>WEB/SHADY/AFTERMATH/INTERSCOPE/IGA | The Marshall Mathers LP 2 | 1 | 101 |
| 108 | 149 | **CHRIS CORNELL**<br>UME | Higher Truth | 19 | 3 |
| 154 | 150 | **GUNS N' ROSES** ▲5<br>GEFFEN/UME | Greatest Hits | 3 | 332 |

| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION / IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. | WKS. ON CHART |
|---|---|---|---|---|---|
| 139 | 151 | **JESS GLYNNE**<br>ATLANTIC/AG | I Cry When I Laugh | 25 | 4 |
| 136 | 152 | **SOUNDTRACK** ▲<br>MARVEL/HOLLYWOOD | Guardians Of The Galaxy: Awesome Mix Vol. 1 | 1 | 63 |
| 29 | 153 | **PARKWAY DRIVE**<br>EPITAPH | Ire | 29 | 2 |
| 151 | 154 | **LED ZEPPELIN** ▲2<br>SWAN SONG/ATLANTIC/RHINO | Mothership | 7 | 214 |
| 178 | 155 | **METALLICA** ▲8<br>BLACKENED/WARNER BROS. | ...And Justice For All | 6 | 102 |
| 40 | 156 | **KURT VILE**<br>MATADOR | b'lieve i'm goin down... | 40 | 2 |
| 97 | 157 | **FLORENCE + THE MACHINE**<br>REPUBLIC | How Big How Blue How Beautiful | 1 | 19 |
| 86 | 158 | **ANDY MINEO**<br>REACH | Uncomfortable | 10 | 3 |
| 137 | 159 | **FLO RIDA**<br>POE BOY/ATLANTIC/AG | My House (EP) | 14 | 27 |
| 100 | 160 | **TROYE SIVAN**<br>CAPITOL | WILD (EP) | 5 | 5 |
| NEW | 161 | **KANE BROWN**<br>KANE BROWN | Closer (EP) | 161 | 1 |
| 170 | 162 | **BILLY JOEL** ▲2<br>COLUMBIA/LEGACY | The Essential Billy Joel | 15 | 49 |
| 160 | 163 | **FALL OUT BOY**<br>DECAYDANCE/ISLAND | Save Rock And Roll | 1 | 129 |
| 25 | 164 | **KASKADE**<br>AUDIO ARKADE/WARNER BROS. | Automatic | 25 | 2 |
| 82 | 165 | **JONATHAN MCREYNOLDS**<br>TEHILLAH/LIGHT/EONE | Life Music: Stage Two | 44 | 3 |
| 166 | 166 | **J. COLE** ●<br>ROC NATION/COLUMBIA | Born Sinner | 1 | 38 |
| 171 | 167 | **JOSH GROBAN**<br>REPRISE/WARNER BROS. | Stages | 2 | 24 |
| 161 | 168 | **KIDZ BOP KIDS**<br>RAZOR & TIE | Kidz Bop 29 | 4 | 13 |
| 164 | 169 | **TIM MCGRAW**<br>CURB | 35 Biggest Hits | 47 | 17 |
| 156 | 170 | **AC/DC** ◆22<br>COLUMBIA/LEGACY | Back In Black | 4 | 238 |
| 189 | 171 | **CHILDISH GAMBINO**<br>GLASSNOTE | Because The Internet | 7 | 93 |
| 179 | 172 | **ELTON JOHN** ▲5<br>ROCKET/UTV/UME | Greatest Hits 1970-2002 | 12 | 92 |
| 182 | 173 | **TRAVIS TRITT**<br>WARNER BROS. NASHVILLE/RHINO | The Very Best Of Travis Tritt | 124 | 33 |
| 199 | 174 | **MICHAEL JACKSON** ▲9<br>MJJ/EPIC/LEGACY | Bad | 1 | 134 |
| 150 | 175 | **VARIOUS ARTISTS**<br>WONDALAND/EPIC | Wondaland Presents: The Eephus (EP) | 22 | 8 |
| 195 | 176 | **J. COLE** ●<br>ROC NATION/COLUMBIA | Cole World: The Sideline Story | 1 | 48 |
| 168 | 177 | **ANDY GRAMMER**<br>S-CURVE | Magazines Or Novels | 19 | 36 |
| RE | 178 | **DWIGHT YOAKAM** ●<br>REPRISE NASHVILLE/RHINO | The Very Best Of Dwight Yoakam | 87 | 17 |
| 176 | 179 | **LEON BRIDGES**<br>LISASAWYER63/COLUMBIA | Coming Home | 6 | 16 |
| 94 | 180 | **MICHAEL JACKSON** ▲3<br>EPIC/LEGACY | The Essential Michael Jackson | 53 | 150 |
| 135 | 181 | **GARY CLARK JR.**<br>HOTWIRE/WARNER BROS. | The Story Of Sonny Boy Slim | 8 | 4 |
| 191 | 182 | **KELSEA BALLERINI**<br>BLACK RIVER | The First Time | 31 | 21 |
| 177 | 183 | **CHRIS BROWN**<br>RCA | X | 2 | 55 |
| 159 | 184 | **COLE SWINDELL**<br>WARNER BROS. NASHVILLE/WMN | Cole Swindell | 3 | 84 |
| 163 | 185 | **KENNY CHESNEY**<br>BLUE CHAIR/COLUMBIA NASHVILLE/SMN | The Big Revival | 2 | 55 |
| 180 | 186 | **SOUNDTRACK** ▲4<br>WALT DISNEY | Frozen | 1 | 98 |
| 167 | 187 | **GEORGE EZRA**<br>COLUMBIA | Wanted On Voyage | 19 | 37 |
| RE | 188 | **VARIOUS ARTISTS**<br>MARANATHA!/CAPITOL CMG | Top 25 Praise Songs: 2016 Edition | 112 | 4 |
| RE | 189 | **STEVIE WONDER** ▲<br>MOTOWN/UTV/UME | The Definitive Collection | 35 | 62 |
| 181 | 190 | **A$AP ROCKY** ●<br>A$AP WORLDWIDE/POLO GROUNDS/RCA | Long.Live.A$AP | 1 | 50 |
| 38 | 191 | **BIG GRAMS**<br>REPUBLIC/EPIC | Big Grams (EP) | 38 | 2 |
| RE | 192 | **THIRD DAY**<br>ESSENTIAL/PLG | Lead Us Back: Songs Of Worship | 20 | 12 |
| 190 | 193 | **EMINEM** ▲3<br>WEB/SHADY/AFTERMATH/INTERSCOPE/IGA | Recovery | 1 | 208 |
| 169 | 194 | **MARK RONSON**<br>RCA | Uptown Special. | 5 | 39 |
| 187 | 195 | **ARCTIC MONKEYS** ●<br>DOMINO | AM | 6 | 109 |
| 174 | 196 | **EAGLES** ◆29<br>ASYLUM/ELEKTRA/RHINO | Their Greatest Hits 1971-1975 | 1 | 175 |
| RE | 197 | **ONEREPUBLIC** ▲<br>MOSLEY/INTERSCOPE/IGA | Native | 4 | 132 |
| 186 | 198 | **MACKLEMORE & RYAN LEWIS** ▲<br>MACKLEMORE | The Heist | 2 | 97 |
| 183 | 199 | **WIZ KHALIFA**<br>ROSTRUM/ATLANTIC/AG | Blacc Hollywood | 1 | 60 |
| 184 | 200 | **FIVE FINGER DEATH PUNCH** ●<br>PROSPECT PARK | The Wrong Side Of Heaven...Volume 1 | 2 | 88 |




13

**SEVENDUST**
*Kill The Flaw*

**Sevendust** is part of a parade of rock acts that arrive in the upper reaches of the Billboard 200 as the band's latest effort, *Kill the Flaw*, bows at No. 13 (21,000 equivalent-album units earned in the week ending Oct. 8, according to Nielsen Music). It's the second-highest-charting album for the group, which peaked at No. 12 in 2010 with *Cold Day Memory*. A top 10 set still eludes Sevendust, despite 13 entries. *Kill the Flaw* is one of six new rock albums that start in the chart's top 30. —K.C.



77

**JOE BONAMASSA**
*Live At Radio City Music Hall*

The singer scores his record-extending 15th No. 1 on Blues Albums with the chart-topping bow of this set (6,000 sold). It also launches at No. 77 on the Billboard 200 with 7,000 units and marks his 14th charting title.



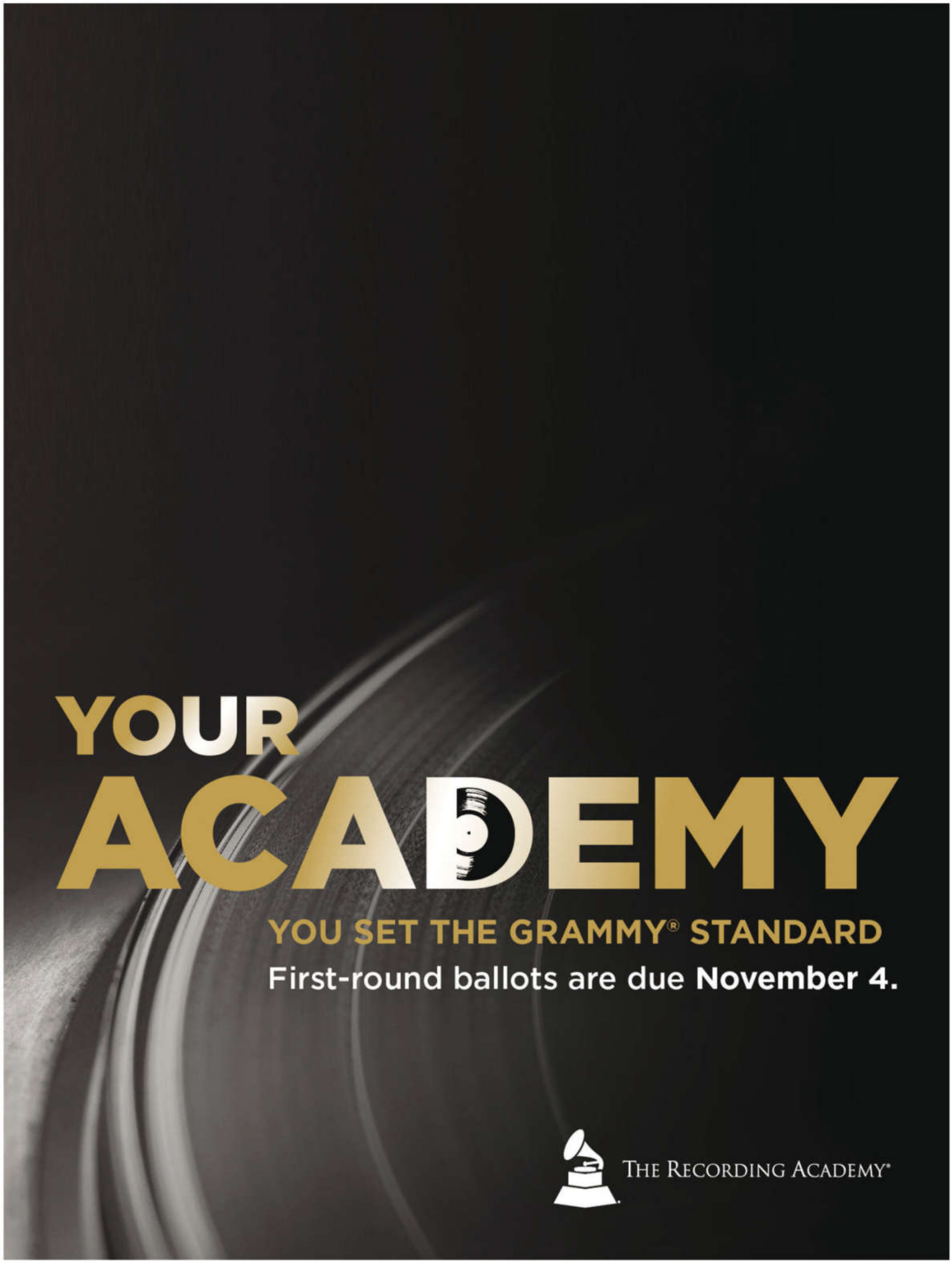
95

**MUSE**
*Drones*

The album's sales increase by 147 percent thanks to a concert ticket/album bundle offer with the group's current tour. This is the highest rank for the album since the July 25 chart, when it placed at No. 61.

The week's most popular albums across all genres, ranked by album sales, audio on-demand streaming activity and digital sales of tracks from albums, according to Nielsen Music. See Chart's Legend on billboard.com/biz for complete rules and explanations.
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SALES DATA COMPILED BY nielsen MUSIC


YOUR
ACADEMY
YOU SET THE GRAMMY® STANDARD
First-round ballots are due November 4.
THE RECORDING ACADEMY®

Q&A

## Deafheaven's George Clarke

**Your third album, *New Bermuda*, which bows at No. 63 on the Billboard 200 and No. 36 on the Top Album Sales chart, unites black and death metal with melodic, drifting passages. Why does that mix appeal to you?**
We wanted things that were equally damning as they were uplifting. It always has been a goal not to be a linear band and to try and musically exemplify the range of feelings one person could have on one topic. A lot of times things can be equally frustrating or depressing as they can be something that you learn from or that's even uplifting toward the end.

**You and guitarist Kerry McCoy dealt with significant debt following your debut album, *Roads to Judah*, by living with six other people in an apartment. Why didn't you end Deafheaven?**
Everything else around just ended up being background noise to what our ultimate goal was, which was to live comfortably doing music, and so we just persevered. We figured, if we're going to be living like this, with a lot of people that live the same way but doing something they're unhappy with, we might as well be happy with what we're doing.

**Deafheaven has been described as "dark gaze." Would you say that's accurate?**
Oh, I don't know. When it comes to creating and naming genres, it isn't really our job. Whatever makes things easiest for people. It can be a little overwhelming sometimes. I don't understand why people put us on a pedestal on occasion, but as long as it's healthy and creates interest, it doesn't bother me at all.

*—Christa Titus*



# Album Sales

billboard
October 24 2015

## TOP ALBUM SALES ™

| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION / IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
|---|---|---|---|---|
| HOT SHOT DEBUT | 1 | **#1 1 WK** **JANET** RHYTHM NATION/BMG | Unbreakable | 1 |
| NEW | 2 | **TAMAR BRAXTON** STREAMLINE/EPIC | Calling All Lovers | 1 |
| 6 | 3 | **THE WEEKND** XO/REPUBLIC | Beauty Behind The Madness | 6 |
| 2 | 4 | **GEORGE STRAIT** MCA NASHVILLE/UMGN | Cold Beer Conversation | 2 |
| 1 | 5 | **DON HENLEY** PAST MASTERS HOLDINGS/CAPITOL | Cass County | 2 |
| 5 | 6 | **DRAKE & FUTURE** A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | What A Time To Be Alive | 3 |
| NEW | 7 | **CLUTCH** WEATHERMAKER | Psychic Warfare | 1 |
| 3 | 8 | **FETTY WAP** RGF/300/AG | Fetty Wap | 2 |
| 4 | 9 | **THOMAS RHETT** VALORY/BMLG | Tangled Up | 2 |
| 14 | 10 | **LUKE BRYAN** CAPITOL NASHVILLE/UMGN | Kill The Lights | 9 |
| 13 | 11 | **TAYLOR SWIFT** ▲5 BIG MACHINE/BMLG | 1989 | 50 |
| NEW | 12 | **SEVENDUST** 7BROS | Kill The Flaw | 1 |
| NEW | 13 | **TRIVIUM** ROADRUNNER/AG | Silence In The Snow | 1 |
| NEW | 14 | **COLLECTIVE SOUL** FUZZE-FLEX/VANGUARD/CONCORD | See What You Started By Contin | 1 |
| NEW | 15 | **QUEENSRYCHE** CENTURY MEDIA | Condition Human | 1 |
| NEW | 16 | **THE WINERY DOGS** THREE DOG/LOUD & PROUD | Hot Streak | 1 |
| NEW | 17 | **GATEWAY WORSHIP** GATEWAY CREATE/PLG | Walls | 1 |
| NEW | 18 | **AVICII** PRMD/ISLAND | Stories | 1 |
| 21 | 19 | **FIVE FINGER DEATH PUNCH** PROSPECT PARK | Got Your Six | 5 |
| 25 | 20 | **VARIOUS ARTISTS** UNIVERSAL/SONY MUSIC/LEGACY | NOW 55 | 9 |
| 16 | 21 | **LANA DEL REY** POLYDOR/INTERSCOPE/IGA | Honeymoon | 3 |
| 19 | 22 | **SHINEDOWN** ATLANTIC/AG | Threat To Survival | 3 |
| NEW | 23 | **NEW YEARS DAY** ANOTHER CENTURY/CENTURY MEDIA | Malevolence | 1 |
| NEW | 24 | **MATT NATHANSON** ACROBAT/CRUSH MUSIC/VANGUARD/CONCORD | Show Me Your Fangs | 1 |
| 26 | 25 | **ED SHEERAN** ▲ ATLANTIC/AG | x | 68 |
| 31 | 26 | **HALSEY** ASTRALWERKS | Badlands | 6 |
| 11 | 27 | **BRYSON TILLER** TRAPSOUL/RCA | TRAPSOUL | 2 |
| 35 | 28 | **SAM HUNT** ● MCA NASHVILLE/UMGN | Montevallo | 50 |
| 7 | 29 | **CHVRCHES** GOODBYE/GLASSNOTE | Every Open Eye | 2 |
| 36 | 30 | **TWENTY ONE PILOTS** FUELED BY RAMEN/AG | Blurryface | 21 |
| NEW | 31 | **PAUL MCCARTNEY** MPL/CONCORD | Tug Of War | 1 |
| 32 | 32 | **VARIOUS ARTISTS** PLG/WORD-CURB/CAPITOL CMG | WOW Hits 2016 | 2 |
| 24 | 33 | **DAVID GILMOUR** COLUMBIA | Rattle That Lock | 3 |
| NEW | 34 | **EAGLES OF DEATH METAL** UME | Zipper Down | 1 |
| 20 | 35 | **RYAN ADAMS** PAX.AM/BLUE NOTE | 1989 | 3 |
| NEW | 36 | **DEAFHEAVEN** ANTI-/EPITAPH | New Bermuda | 1 |
| 60 | 37 | **ZAC BROWN BAND** ● JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC | JEKYLL + HYDE | 24 |
| 23 | 38 | **MAC MILLER** WARNER BROS. | GO:OD AM | 3 |
| NEW | 39 | **FOR TODAY** NUCLEAR BLAST | Wake | 1 |
| NEW | 40 | **PAUL MCCARTNEY** MPL/CONCORD | Pipes Of Peace | 1 |
| 9 | 41 | **ORIGINAL BROADWAY CAST** HAMILTON UPTOWN/ATLANTIC/AG | Hamilton: An American Musical | 2 |
| 29 | 42 | **KEITH RICHARDS** MINDLESS/REPUBLIC | Crosseyed Heart | 3 |
| NEW | 43 | **JOE BONAMASSA** J & R ADVENTURES | Live At Radio City Music Hall | 1 |
| 45 | 44 | **MEGHAN TRAINOR** ● EPIC | Title | 39 |
| 40 | 45 | **FUTURE** A-1/FREEBANDZ/EPIC | DS2 | 12 |
| 46 | 46 | **SAM SMITH** ▲2 CAPITOL | In The Lonely Hour | 69 |
| 33 | 47 | **WIDESPREAD PANIC** WIDESPREAD/VANGUARD/CONCORD | Street Dogs | 2 |
| NEW | 48 | **CHILDREN OF BODOM** NUCLEAR BLAST | I Worship Chaos | 1 |
| 8 | 49 | **THE DEAD WEATHER** THIRD MAN | Dodge And Burn | 2 |
| 39 | 50 | **DR. DRE** AFTERMATH/INTERSCOPE/IGA | Compton | 9 |

## HEATSEEKERS ALBUMS™

| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION / IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
|---|---|---|---|---|
| NEW | 1 | **#1 1 WK** **THE WOOD BROTHERS** HONEY JAR/THIRTY TIGERS | Paradise | 1 |
| NEW | 2 | **MOON TAXI** BMG | Daybreaker | 1 |
| NEW | 3 | **FIT FOR AN AUTOPSY** GOOD FIGHT/EONE | Absolute Hope Absolute Hell | 1 |
| NEW | 4 | **IAMX** METROPOLIS | Metanoia | 1 |
| NEW | 5 | **TAEYEON** S.M. | I: The 1st Mini Album (EP) | 1 |
| NEW | 6 | **EMILY KINNEY** EM-K/ILS | This Is War | 1 |
| NEW | 7 | **KYLESA** RETRO FUTURE/SEASON OF MIST | Exhausting Fire | 1 |
| 19 | 8 | **GG** **THE COLLINGSWORTH FAMILY** STOWTOWN/PLG | That Day Is Coming | 2 |
| NEW | 9 | **EDITORS** PIAS | In Dream | 1 |
| NEW | 10 | **RUDIMENTAL** MAJOR TOMS/BIG BEAT/AG | We The Generation | 1 |
| NEW | 11 | **ROBB BANK$** SS/300 | Year Of The Savage | 1 |
| NEW | 12 | **THE BLACK LILLIES** BLACK LILLY/ATTACK MONKEY/THIRTY TIGERS | Hard To Please | 1 |
| NEW | 13 | **TIM TIMMONS** REUNION/PLG | Awake Our Souls | 1 |
| NEW | 14 | **WILD CHILD** DUALTONE | Fools | 1 |
| 2 | 15 | **DARLENE LOVE** WICKED COOL/COLUMBIA | Introducing Darlene Love | 3 |
| NEW | 16 | **HIPPO CAMPUS** GRAND JURY/FAT POSSUM | South (EP) | 1 |
| NEW | 17 | **THE BOTTLE ROCKETS** BLOODSHOT | South Broadway Athletic Club | 1 |
| RE | 18 | **KAMASI WASHINGTON** BRAINFEEDER | The Epic | 6 |
| RE | 19 | **PENNY BLACK** FIREBRAND | Jubilee Riots | 2 |
| NEW | 20 | **MANAFEST** MANAFEST/THE FUEL | Reborn | 1 |
| NEW | 21 | **THE KINGDOM HEIRS** SONLITE/CROSSROADS | A New Look | 1 |
| NEW | 22 | **MIPSO** ROBUST | Old Time Reverie | 1 |
| 10 | 23 | **DAVE RAWLINGS MACHINE** ACONY | Nashville Obsolete | 3 |
| 24 | 24 | **CAM** ARISTA NASHVILLE/SMN | Welcome To Cam Country (EP) | 15 |
| NEW | 25 | **MARK BATTLES** FLY AMERICA | Numb | 1 |

## TOP CATALOG ALBUMS™

| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION / IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
|---|---|---|---|---|
| NEW | 1 | **#1 1 WK** **PAUL MCCARTNEY** ▲ MPL/CONCORD | Tug Of War | 1 |
| NEW | 2 | **PAUL MCCARTNEY** ▲ MPL/CONCORD | Pipes Of Peace | 1 |
| 2 | 3 | **FLEETWOOD MAC** WARNER BROS. | Greatest Hits | 544 |
| 3 | 4 | **METALLICA** ▲6 BLACKENED/WARNER BROS. | Master Of Puppets | 493 |
| 4 | 5 | **METALLICA** ▲8 BLACKENED/WARNER BROS. | ...And Justice For All | 528 |
| 6 | 6 | **JOURNEY** ◆15 COLUMBIA/LEGACY | Journey's Greatest Hits | 1027 |
| 9 | 7 | **DWIGHT YOAKAM** ● REPRISE NASHVILLE/RHINO | The Very Best Of Dwight Yoakam | 29 |
| 7 | 8 | **TRAVIS TRITT** WARNER BROS. NASHVILLE/RHINO | The Very Best Of Travis Tritt | 37 |
| 8 | 9 | **TWENTY ONE PILOTS** FUELED BY RAMEN/AG | Vessel | 30 |
| 13 | 10 | **ADELE** ◆11 XL/COLUMBIA | 21 | 96 |
| 10 | 11 | **EMINEM** ◆10 WEB/AFTERMATH/INTERSCOPE/UME | The Eminem Show | 174 |
| 20 | 12 | **TAYLOR SWIFT** ▲4 BIG MACHINE/BMLG | Red | 51 |
| 31 | 13 | **CREEDENCE CLEARWATER REVIVAL** ▲6 FANTASY/CONCORD | Chronicle The 20 Greatest Hits | 893 |
| 5 | 14 | **N.W.A** ▲2 RUTHLESS/PRIORITY/UME | Straight Outta Compton | 17 |
| 1 | 15 | **PINK FLOYD** ◆15 PARLOPHONE/RHINO | The Dark Side Of The Moon | 1176 |
| 12 | 16 | **FOO FIGHTERS** ROSWELL/RCA | Greatest Hits | 87 |
| 11 | 17 | **KID ROCK** ◆11 TOP DOG/LAVA/AG | Devil Without A Cause | 227 |
| 19 | 18 | **NICKELBACK** ▲3 ROADRUNNER/AG | Dark Horse | 85 |
| 23 | 19 | **MICHAEL JACKSON** ◆9 MJJ/EPIC/LEGACY | Bad | 104 |
| 22 | 20 | **ERIC CLAPTON** POLYDOR/UME | Icon: Eric Clapton | 41 |
| 17 | 21 | **BRUNO MARS** ▲2 ELEKTRA/AG | Doo-Wops & Hooligans | 153 |
| 15 | 22 | **EAGLES** ◆29 ASYLUM/ELEKTRA/RHINO | Their Greatest Hits 1971-1975 | 408 |
| 25 | 23 | **GREEN DAY** ▲4 REPRISE/WARNER BROS. | American Idiot | 37 |
| 16 | 24 | **BOB MARLEY AND THE WAILERS** ◆15 TUFF GONG/ISLAND/UME | Legend: The Best Of... | 1184 |
| 29 | 25 | **GARTH BROOKS** ◆8 PEARL/RCA NASHVILLE/LEGACY | The Ultimate Hits | 110 |




KRISTEN COFER

## Wood Knocks At No. 1

Folk/rock band **The Wood Brothers** chop their way to their first No. 1 on Heatseekers Albums as *Paradise* starts atop the list with a little more than 3,000 sold in the week ending Oct. 8 (according to Nielsen Music).

*Paradise* is the fifth studio album for the group, and its fourth charting effort, following *The Muse* (No. 3 in 2013), *Smoke Ring Halo* (No. 21 in 2011) and *Loaded* (No. 29 in 2008).

The new set also bows at No. 6 on Folk Albums.

Another rock band, **Moon Taxi**, drives into the runner-up slot on Heatseekers Albums with its latest, *Daybreaker* (3,000 sold). The single "Year Zero" is percolating under the threshold of the Triple A tally and could mark the group's first charting single in the coming weeks.

Elsewhere on Heatseekers Albums, K-pop singer **Taeyeon** debuts at No. 5 with her first solo effort, the EP *I: The 1st Mini Album* (2,000 sold), which also launches at No. 1 on World Albums. Taeyeon is a member of **Girls Generation**; its spinoff group, **TTS**; and **S.M. the Ballad**. Thus she's no stranger to the top of the charts: Girls Generation and TTS have each logged a pair of No. 1s on the World Albums chart. S.M. the Ballad climbed as high as No. 9 with *Vol. 2: Breath* in 2014. *—Keith Caulfield*

**TOP ALBUM SALES:** The week's top-selling albums across all genres, ranked by sales data as compiled by Nielsen Music. **HEATSEEKERS ALBUMS:** The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Christian Albums or Gospel Albums. If a title reaches any of those levels, it and the act's subsequent albums are then ineligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen Music. **TOP CATALOG ALBUMS:** The week's top-selling albums across all genres that are at least 18 months old and have fallen below No. 100 on the Billboard 200 or are re-issues of older albums. Titles are ranked by sales data as compiled by Nielsen Music. See Chart's Legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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# Lovato, Gomez Surge To The Top

**Demi Lovato**'s "Confident" struts 5-1 on Billboard + Twitter Top Tracks, giving the pop star her second straight No. 1. Prior single "Cool for the Summer" crowned the July 25 chart. "Confident" rises thanks to the buzz generated by the release of its music video on Oct. 9. The action-packed clip co-stars actress **Michelle Rodriguez** and was directed by **Robert Rodriguez**. The video has picked up more than 6.3 million global views on YouTube through Oct. 13.

Meanwhile, Lovato scores another top five hit as "Stone Cold" enters at No. 4. In an interview with *Complex*, the singer expressed hope that it would produce her first Grammy nod. "I just want to be nominated for one," said Lovato. "That was a huge goal for the album." Both songs appear on Lovato's album *Confident*, which arrived Oct. 16.

Elsewhere, **Selena Gomez**'s *Revival* release on Oct. 9 leads to several of its album cuts populating the chart. Seven new tracks enter the survey, led by "Kill Em With Kindness" at No. 25. The set's previous releases also benefit from Twitter excitement, as new single "Same Old Love" rallies 18-12 and lead single "Good for You" (featuring **ASAP Rocky**) darts 34-19. The arrival of *Revival* powers Gomez's Twitter mentions (625,000) and reactions (465,000) for the week ending Oct. 11, according to Next Big Sound, with surges of 270 and 544 percent, respectively. That helps Gomez rise 8-3 on the Social 50 chart.

*—Trevor Anderson*



Social

October 24 2015

billboard

## billboard + TOP TRACKS™ PRESENTED BY

| LAST WEEK | THIS WEEK | TITLE | Artist | WKS. ON CHART |
|---|---|---|---|---|
| 5 | 1 | #1 1 WK **CONFIDENT** | Demi Lovato | 4 |
| NEW | 2 | **HEY EVERYBODY!** | 5 Seconds Of Summer | 1 |
| 1 | 3 | **WHAT DO YOU MEAN?** | Justin Bieber | 11 |
| NEW | 4 | **STONE COLD** | Demi Lovato | 1 |
| 9 | 5 | **DRAG ME DOWN** | One Direction | 11 |
| 4 | 6 | **WAKE UP** | The Vamps | 3 |
| 11 | 7 | **JET BLACK HEART** | 5 Seconds Of Summer | 6 |
| NEW | 8 | **PERFECT** | One Direction | 1 |
| 7 | 9 | **INFINITY** | One Direction | 3 |
| RE | 10 | **ACT MY AGE** | One Direction | 2 |
| RE | 11 | **DROWN** | Bring Me The Horizon | 2 |
| 18 | 12 | **SAME OLD LOVE** | Selena Gomez | 5 |
| NEW | 13 | **FOCUS** | Ariana Grande | 1 |
| RE | 14 | **FLY AWAY** | 5 Seconds Of Summer | 6 |
| 31 | 15 | **STITCHES** | Shawn Mendes | 19 |
| 27 | 16 | **CAN I** | Drake Feat. Beyonce | 3 |
| 20 | 17 | **THE HILLS** | The Weeknd | 20 |
| 29 | 18 | **COOL FOR THE SUMMER** | Demi Lovato | 15 |
| 34 | 19 | **GOOD FOR YOU** | Selena Gomez Feat. A$AP Rocky | 17 |
| 28 | 20 | **WORTH IT** | Fifth Harmony Feat. Kid Ink | 32 |
| 23 | 21 | **WILDEST DREAMS** | Taylor Swift | 9 |
| 49 | 22 | **SEE YOU AGAIN** | Wiz Khalifa Feat. Charlie Puth | 30 |
| NEW | 23 | **ANOTHER LONELY NIGHT** | Adam Lambert | 1 |
| 30 | 24 | **BROKENHEARTED** | Kalin And Myles | 2 |
| NEW | 25 | **KILL EM WITH KINDNESS** | Selena Gomez | 1 |
| NEW | 26 | **NOBODY** | Selena Gomez | 1 |
| NEW | 27 | **BODY HEAT** | Selena Gomez | 1 |
| NEW | 28 | **SORRY** | Rick Ross Feat. Chris Brown | 1 |
| 24 | 29 | **LOCKED AWAY** | R. City Feat. Adam Levine | 8 |
| NEW | 30 | **HANDS TO MYSELF** | Selena Gomez | 1 |
| NEW | 31 | **SURVIVORS** | Selena Gomez | 1 |
| NEW | 32 | **COLOGNE** | Selena Gomez | 1 |
| NEW | 33 | **LOVE ME** | The 1975 | 1 |
| 43 | 34 | **ON MY MIND** | Ellie Goulding | 4 |
| 36 | 35 | **PHOTOGRAPH** | Ed Sheeran | 26 |
| 6 | 36 | **LOVE ME LIKE YOU** | Little Mix | 4 |
| 45 | 37 | **FLASHLIGHT** | Jessie J | 24 |
| 22 | 38 | **CAN'T FEEL MY FACE** | The Weeknd | 18 |
| 37 | 39 | **LEAN ON** | Major Lazer & DJ Snake Feat. MO | 30 |
| 40 | 40 | **FIGHT SONG** | Rachel Platten | 19 |
| 33 | 41 | **BLACK MAGIC** | Little Mix | 18 |
| RE | 42 | **CAN'T SLEEP LOVE** | Pentatonix | 4 |
| 2 | 43 | **MUSIC TO WATCH BOYS TO** | Lana Del Rey | 5 |
| 25 | 44 | **ZERO** | Chris Brown | 4 |
| NEW | 45 | **HOTLINE BLING** | Drake | 1 |
| NEW | 46 | **RISE** | Selena Gomez | 1 |
| 3 | 47 | **SHE'S KINDA HOT** | 5 Seconds Of Summer | 12 |
| NEW | 48 | **KISS ME** | Olly Murs | 1 |
| RE | 49 | **HIGH BY THE BEACH** | Lana Del Rey | 8 |
| RE | 50 | **SOBER** | Childish Gambino | 4 |

## billboard + EMERGING ARTISTS™ PRESENTED BY HOLLISTER

| LAST WEEK | THIS WEEK | TITLE | Artist | WKS. ON CHART |
|---|---|---|---|---|
| NEW | 1 | #1 1 WK **FORBIDDEN KNOWLEDGE** | Raury Feat. Big K.R.I.T. | 1 |
| RE | 2 | **ANNA** | Will Butler | 2 |
| 1 | 3 | **DESSERT** | Dawin | 15 |
| 7 | 4 | **AIN'T NOBODY (LOVES ME BETTER)** | Felix Jaehn Feat. Jasmine Thompson | 24 |
| RE | 5 | **COLD STARES** | Nosaj Thing Feat. Chance the Rapper | 3 |
| NEW | 6 | **FIGHT** | Nicolas Jaar | 1 |
| NEW | 7 | **YOUR LOVE** | Mick Jenkins | 1 |
| 11 | 8 | **LA GOZADERA** | Gente de Zona Feat. Marc Anthony | 12 |
| 6 | 9 | **LIPSTICK** | Isac Elliot Feat. Tyga | 8 |
| 12 | 10 | **DON'T WORRY** | Madcon Feat. Ray Dalton | 12 |
| NEW | 11 | **BALL IS LIFE** | Tunji Ige | 1 |
| 17 | 12 | **BILLS** | LunchMoney Lewis | 5 |
| 13 | 13 | **ADORE** | Jasmine Thompson | 17 |
| 14 | 14 | **DRAMA** | Roy Wood$ Feat. Drake | 13 |
| 5 | 15 | **DOING THE RIGHT THING** | Daughter | 2 |
| RE | 16 | **NO WORDS** | Erik Hassle | 2 |
| RE | 17 | **BABY I** | Isac Elliot | 3 |
| NEW | 18 | **SLAUGHTERHOUSE** | Montana Of 300 | 1 |
| 35 | 19 | **REWIND** | Kelela | 6 |
| 19 | 20 | **WALK** | Kwabs | 56 |
| NEW | 21 | **STAY A LITTLE LONGER** | Brothers Osborne | 1 |
| NEW | 22 | **SOME THINGS NEVER CHANGE** | Marc E. Bassy | 1 |
| 40 | 23 | **MINE** | Phoebe Ryan | 13 |
| 21 | 24 | **WHIP IT!** | LunchMoney Lewis Feat. Chloe Angelides | 5 |
| 20 | 25 | **MY LOVE** | Majid Jordan Feat. Drake | 14 |
| 37 | 26 | **WISH YOU WERE MINE** | Philip George | 35 |
| 4 | 27 | **DEAD FRIENDS** | Kirk Knight Feat. Noname Gypsy & Thundercat | 2 |
| 38 | 28 | **2 HEADS** | Coleman Hell | 8 |
| 50 | 29 | **ELECTRIC LOVE** | BORNS | 11 |
| NEW | 30 | **101** | Walla | 1 |
| 34 | 31 | **SOMETHING ABOUT YOU** | Hayden James | 18 |
| RE | 32 | **CIGARETTE SONG** | Raury | 6 |
| 30 | 33 | **DEVIL** | Cash Cash Feat. Busta Rhymes, B.o.B & Neon Hitch | 8 |
| 15 | 34 | **BY THE WAY** | Lindsay Ell | 2 |
| 26 | 35 | **DEEP DOWN LOW** | Valentino Khan | 9 |
| 28 | 36 | **OPEN SEASON** | Josef Salvat | 10 |
| RE | 37 | **LOSE IT** | Oh Wonder | 3 |
| 16 | 38 | **PARTY 101** | Audio Push Feat. Travi$ Scott | 3 |
| RE | 39 | **WAKE UP CALL** | Nothing But Thieves | 2 |
| RE | 40 | **MOVE LIKE THIS** | Alex Angelo | 3 |
| RE | 41 | **STAND BY YOU** | Marlisa | 4 |
| RE | 42 | **ALL WE DO** | Oh Wonder | 5 |
| RE | 43 | **KYLIE JENNER** | Courtlend | 5 |
| 46 | 44 | **CHURCH** | BJ The Chicago Kid Feat. Chance The Rapper & Buddy | 6 |
| RE | 45 | **RIGHT NOW** | Uncle Murda & Future | 6 |
| 41 | 46 | **ENAMORATE** | Dvicio | 15 |
| 49 | 47 | **CHANGING** | Sigma Feat. Paloma Faith | 20 |
| RE | 48 | **ALL TIME LOW** | Jon Bellion | 5 |
| 33 | 49 | **DEAD BODY** | Little Simz | 6 |
| 9 | 50 | **WALKED IN** | Bankroll Fresh Feat. Boochie Boo & Travis Porter | 3 |



LOVATO: COURTESY OF HOLLYWOOD RECORDS; BIEBER: COURTESY OF DEF JAM RECORDS

# Bieber's Social 50 Reign Continues

**Justin Bieber** extends his record run of 117 nonconsecutive weeks at No. 1 on the Social 50 as he posts a 10 percent gain in chart points for the week (ending Oct. 11).

After sharing the cover art for new album *Purpose* (due Nov. 13) on Instagram, he added nearly 29 million hearts (likes) and comments (a 67 percent increase) during the week, according to Next Big Sound. The art was revealed one photo at a time in a nine-part reveal on Oct. 9.

He also adds nearly 473,000 followers on Instagram, where he shared multiple photos during the tracking week (Oct. 5-11) racking up more than 1 million hearts each, including a few pictures from his vacation in Bora Bora. On Oct. 11, Bieber shared a short videoclip of some choreography with the caption "Is It Too Late To Say I'm Sorry Now?" — presumably a song title on the forthcoming album.

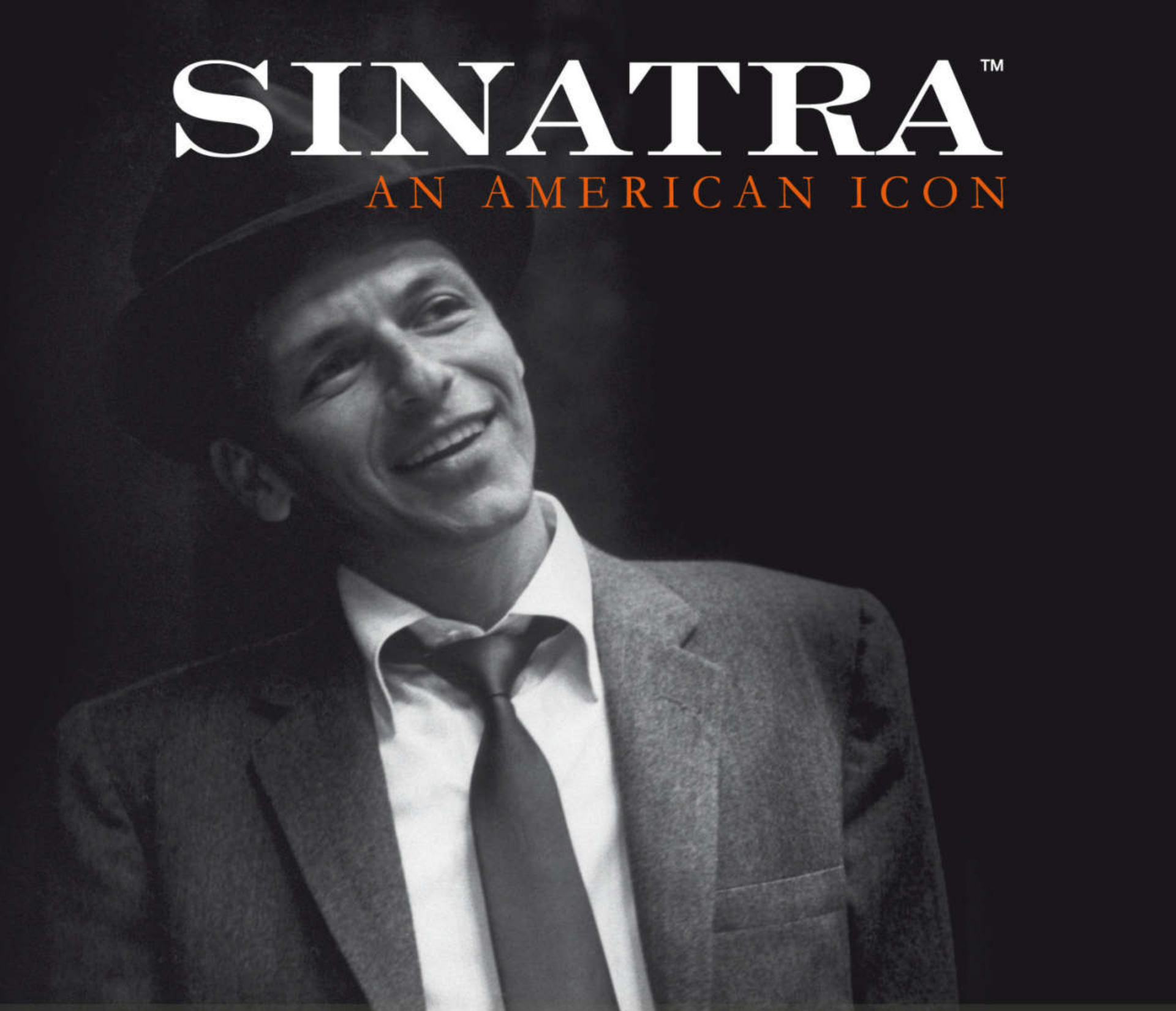
Further down the list, rock band **The 1975** debuts at No. 33. The British act announced on Oct. 8 that its second studio album, *I Like It When You Sleep for You Are So Beautiful Yet So Unaware of It*, is due in February 2016. That announcement, along with the debut of new song "Love Me" on BBC Radio 1, earned the group 89,000 Twitter reactions as well as 50,000 mentions on the platform, where The 1975 spent 14 days counting down to the news. The band also collects 1.2 million Instagram reactions, with the single's artwork totaling nearly 82,000 hearts.

*—Emily White*

**BILLBOARD TWITTER TOP TRACKS:** The week's most shared songs on Twitter in the U.S., ranked by the volume of shares. **BILLBOARD TWITTER EMERGING ARTISTS:** The week's most shared songs on Twitter in the U.S. by up-and-coming artists (defined as artists with fewer than 50,000 Twitter followers who have also not as a lead artist in the top 50 songs on the Billboard Hot 100), ranked by the number of shares. All charts © 2015, Prometheus Global Media, LLC. All rights reserved.

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## SOCIAL 50™

| LAST WEEK | THIS WEEK | ARTIST<br>IMPRINT/LABEL | WKS. ON CHART |
|---|---|---|---|
| 1 | 1 | **JUSTIN BIEBER**<br>#1 117 WKS<br>SCHOOLBOY/RAYMOND BRAUN/DEF JAM | 255 |
| 2 | 2 | **5 SECONDS OF SUMMER**<br>HI OR HEY/CAPITOL | 81 |
| 8 | 3 | **SELENA GOMEZ**<br>INTERSCOPE/IGA | 253 |
| 3 | 4 | **ARIANA GRANDE**<br>REPUBLIC | 151 |
| 5 | 5 | **TAYLOR SWIFT**<br>BIG MACHINE/BMLG | 255 |
| 4 | 6 | **DEMI LOVATO**<br>SAFEHOUSE/ISLAND/HOLLYWOOD | 245 |
| 6 | 7 | **ONE DIRECTION**<br>SYCO/COLUMBIA | 204 |
| 10 | 8 | **SHAWN MENDES**<br>ISLAND | 42 |
| 11 | 9 | **MILEY CYRUS**<br>RCA | 183 |
| 12 | 10 | **NICKI MINAJ**<br>YOUNG MONEY/CASH MONEY/REPUBLIC | 254 |
| 13 | 11 | **DRAKE**<br>YOUNG MONEY/CASH MONEY/REPUBLIC | 230 |
| 7 | 12 | **RIHANNA**<br>WESTBURY ROAD/ROC NATION | 244 |
| 9 | 13 | **BEYONCE**<br>PARKWOOD/COLUMBIA | 252 |
| 16 | 14 | **WIZ KHALIFA**<br>ROSTRUM/ATLANTIC/AG | 242 |
| 28 | 15 | **LADY GAGA**<br>STREAMLINE/INTERSCOPE/IGA | 253 |
| 14 | 16 | **KATY PERRY**<br>CAPITOL | 255 |
| 19 | 17 | **THE VAMPS**<br>ISLAND | 30 |
| 26 | 18 | **CHRIS BROWN**<br>RCA | 228 |
| 15 | 19 | **ZENDAYA**<br>HOLLYWOOD | 61 |
| 24 | 20 | **AUSTIN MAHONE**<br>CHASE/CASH MONEY/REPUBLIC | 117 |
| 27 | 21 | **BECKY G**<br>KEMOSABE/RCA | 51 |
| 23 | 22 | **FIFTH HARMONY**<br>SYCO/EPIC | 22 |
| 22 | 23 | **ED SHEERAN**<br>ATLANTIC/AG | 93 |
| 18 | 24 | **THE WEEKND**<br>XO/REPUBLIC | 21 |
| 17 | 25 | **LITTLE MIX**<br>SYCO/COLUMBIA | 66 |
| 29 | 26 | **ELLIE GOULDING**<br>CHERRYTREE/INTERSCOPE/IGA | 109 |
| 31 | 27 | **SNOOP DOGG**<br>DOGGYSTYLE/COLUMBIA | 221 |
| RE | 28 | **EMINEM**<br>WEB/SHADY/AFTERMATH/INTERSCOPE/IGA | 237 |
| 20 | 29 | **LUCY HALE**<br>DMG NASHVILLE | 67 |
| 33 | 30 | **SHAKIRA**<br>SONY MUSIC LATIN/RCA | 253 |
| 32 | 31 | **JJ PROJECT**<br>JYP | 2 |
| 30 | 32 | **JENNIFER LOPEZ**<br>CAPITOL | 241 |
| NEW | 33 | **THE 1975**<br>DIRTY HIT/INTERSCOPE/IGA | 1 |
| RE | 34 | **JACOB WHITESIDES**<br>DOUBLE U/BMG | 15 |
| 35 | 35 | **TROYE SIVAN**<br>CAPITOL | 20 |
| 42 | 36 | **SKRILLEX**<br>BIG BEAT/OWSLA/ATLANTIC/AG | 154 |
| 25 | 37 | **SAM SMITH**<br>CAPITOL | 60 |
| RE | 38 | **KANYE WEST**<br>G.O.O.D./ROC-A-FELLA/DEF JAM | 62 |
| RE | 39 | **CALVIN HARRIS**<br>FLY EYE/COLUMBIA | 41 |
| 47 | 40 | **DULCE MARIA**<br>UNIVERSAL MUSIC LATINO/UMLE | 2 |
| 50 | 41 | **BRITNEY SPEARS**<br>RCA | 215 |
| RE | 42 | **FUTURE**<br>A-1/FREEBANDZ/EPIC | 12 |
| RE | 43 | **BRUNO MARS**<br>ATLANTIC/AG | 236 |
| 21 | 44 | **DESTORM POWER**<br>UNSIGNED | 16 |
| 36 | 45 | **JESSIE J**<br>LAVA/REPUBLIC | 61 |
| NEW | 46 | **AVERY WILSON**<br>RCA | 1 |
| 39 | 47 | **BEA MILLER**<br>SYCO/HOLLYWOOD | 14 |
| 34 | 48 | **MARTIN GARRIX**<br>SCHOOLBOY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC | 73 |
| 43 | 49 | **RITA ORA**<br>ROC NATION/COLUMBIA | 44 |
| 44 | 50 | **ENRIQUE IGLESIAS**<br>SONY MUSIC LATIN | 176 |

## MAINSTREAM TOP 40™

| LAST WEEK | THIS WEEK | TITLE<br>IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
|---|---|---|---|---|
| 3 | 1 | **WHAT DO YOU MEAN?**<br>#1 1 WK GG<br>SCHOOLBOY/RAYMOND BRAUN/DEF JAM | Justin Bieber | 7 |
| 1 | 2 | **LOCKED AWAY**<br>KEMOSABE/RCA | R. City Feat. Adam Levine | 12 |
| 2 | 3 | **THE HILLS**<br>XO/REPUBLIC | The Weeknd | 9 |
| 5 | 4 | **WILDEST DREAMS**<br>BIG MACHINE/REPUBLIC | Taylor Swift | 7 |
| 8 | 5 | **STITCHES**<br>ISLAND/REPUBLIC | Shawn Mendes | 19 |
| 4 | 6 | **GOOD FOR YOU**<br>INTERSCOPE | Selena Gomez Feat. A$AP Rocky | 16 |
| 7 | 7 | **CAN'T FEEL MY FACE**<br>XO/REPUBLIC | The Weeknd | 18 |
| 6 | 8 | **PHOTOGRAPH**<br>ATLANTIC | Ed Sheeran | 21 |
| 11 | 9 | **DRAG ME DOWN**<br>SYCO/COLUMBIA | One Direction | 11 |
| 10 | 10 | **LEAN ON**<br>MAD DECENT | Major Lazer & DJ Snake Feat. MO | 22 |
| 12 | 11 | **DOWNTOWN**<br>MACKLEMORE/WARNER BROS. | Macklemore & Ryan Lewis | 7 |
| 9 | 12 | **COOL FOR THE SUMMER**<br>SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD | Demi Lovato | 15 |
| 16 | 13 | **RENEGADES**<br>KIDINAKORNER/INTERSCOPE | X Ambassadors | 7 |
| 17 | 14 | **ON MY MIND**<br>CHERRYTREE/INTERSCOPE | Ellie Goulding | 4 |
| 14 | 15 | **LEVELS**<br>SAFEHOUSE/ISLAND/REPUBLIC | Nick Jonas | 7 |
| 15 | 16 | **LOVE MYSELF**<br>REPUBLIC | Hailee Steinfeld | 9 |
| 24 | 17 | **HOTLINE BLING**<br>YOUNG MONEY/CASH MONEY/REPUBLIC | Drake | 4 |
| 19 | 18 | **EX'S & OH'S**<br>RCA | Elle King | 7 |
| 18 | 19 | **HOW DEEP IS YOUR LOVE**<br>FLY EYE/COLUMBIA | Calvin Harris & Disciples | 11 |
| 20 | 20 | **HERE**<br>EP ENTERTAINMENT/DEF JAM | Alessia Cara | 11 |
| 21 | 21 | **SAME OLD LOVE**<br>INTERSCOPE | Selena Gomez | 4 |
| 23 | 22 | **POWERFUL**<br>MAD DECENT/INTERSCOPE | Major Lazer Feat. Ellie Goulding & Tarrus Riley | 4 |
| 26 | 23 | **LIKE I'M GONNA LOSE YOU**<br>EPIC | Meghan Trainor Feat. John Legend | 6 |
| 30 | 24 | **HIDE AWAY**<br>ARTBEATZ | Daya | 6 |
| 29 | 25 | **HOLD EACH OTHER**<br>BLACK MAGNETIC/EPIC | A Great Big World Feat. FUTURISTIC | 9 |

## RHYTHMIC™

| LAST WEEK | THIS WEEK | TITLE<br>IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
|---|---|---|---|---|
| 3 | 1 | **HOTLINE BLING**<br>#1 1 WK GG<br>YOUNG MONEY/CASH MONEY/REPUBLIC | Drake | 7 |
| 1 | 2 | **THE HILLS**<br>XO/REPUBLIC | The Weeknd | 12 |
| 2 | 3 | **679**<br>RGF/300 | Fetty Wap Feat. Remy Boyz | 10 |
| 4 | 4 | **GOOD FOR YOU**<br>INTERSCOPE | Selena Gomez Feat. A$AP Rocky | 14 |
| 8 | 5 | **DOWNTOWN**<br>MACKLEMORE/WARNER BROS. | Macklemore & Ryan Lewis | 7 |
| 5 | 6 | **ABOUT YOU**<br>SONGBOOK/ATLANTIC | Trey Songz | 13 |
| 10 | 7 | **WHAT DO YOU MEAN?**<br>SCHOOLBOY/RAYMOND BRAUN/DEF JAM | Justin Bieber | 6 |
| 6 | 8 | **MY WAY**<br>RGF/300 | Fetty Wap Feat. Monty | 18 |
| 7 | 9 | **CAN'T FEEL MY FACE**<br>XO/REPUBLIC | The Weeknd | 18 |
| 13 | 10 | **LOCKED AWAY**<br>KEMOSABE/RCA | R. City Feat. Adam Levine | 11 |
| 11 | 11 | **ALL EYES ON YOU**<br>MAYBACH/ATLANTIC | Meek Mill Feat. Chris Brown & Nicki Minaj | 14 |
| 9 | 12 | **PLANES**<br>MICK SCHULTZ/DEF JAM | Jeremih Feat. J. Cole | 13 |
| 14 | 13 | **NOTHING BUT TROUBLE (INSTAGRAM MODELS)**<br>BIG BEAT/ATLANTIC | Lil Wayne & Charlie Puth | 11 |
| 16 | 14 | **THE FIX**<br>RECORDS | Nelly Feat. Jeremih | 8 |
| 17 | 15 | **COMFORTABLE**<br>4.27/FTE/INTERSCOPE | K Camp | 10 |
| 19 | 16 | **HERE**<br>EP ENTERTAINMENT/DEF JAM | Alessia Cara | 9 |
| 12 | 17 | **FLEX (OOH OOH OOH)**<br>RICH HOMIE/THINK IT'S A GAME | Rich Homie Quan | 18 |
| 20 | 18 | **WHITE IVERSON**<br>REPUBLIC | Post Malone | 7 |
| 21 | 19 | **TWIST MY FINGAZ**<br>PUSHAZ INK/CTE/DEF JAM | YG | 10 |
| 26 | 20 | **ZERO**<br>RCA | Chris Brown | 2 |
| 24 | 21 | **WHERE YA AT**<br>A-1/FREEBANDZ/EPIC | Future Feat. Drake | 7 |
| 18 | 22 | **BODY ON ME**<br>ROC NATION/COLUMBIA | Rita Ora Feat. Chris Brown | 9 |
| 22 | 23 | **LIQUOR**<br>RCA | Chris Brown | 8 |
| 25 | 24 | **BACK UP**<br>IBGM/COLUMBIA | DeJ Loaf Feat. Big Sean | 8 |
| 27 | 25 | **NO ROLE MODELZ**<br>DREAMVILLE/ROC NATION/COLUMBIA | J. Cole | 6 |

## ADULT CONTEMPORARY™

| LAST WEEK | THIS WEEK | TITLE<br>IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
|---|---|---|---|---|
| 1 | 1 | **FIGHT SONG**<br>#1 5 WKS<br>COLUMBIA | Rachel Platten | 26 |
| 2 | 2 | **SHUT UP AND DANCE**<br>RCA | WALK THE MOON | 30 |
| 3 | 3 | **HONEY, I'M GOOD.**<br>S-CURVE/HOLLYWOOD | Andy Grammer | 27 |
| 4 | 4 | **SUGAR**<br>222/INTERSCOPE | Maroon 5 | 36 |
| 5 | 5 | **PHOTOGRAPH**<br>ATLANTIC | Ed Sheeran | 20 |
| 7 | 6 | **THINKING OUT LOUD**<br>ATLANTIC | Ed Sheeran | 41 |
| 6 | 7 | **STYLE**<br>BIG MACHINE/REPUBLIC | Taylor Swift | 35 |
| 8 | 8 | **LOVE ME LIKE YOU DO**<br>UNIVERSAL STUDIOS/REPUBLIC/INTERSCOPE | Ellie Goulding | 35 |
| 9 | 9 | **WANT TO WANT ME**<br>BELUGA HEIGHTS/WARNER BROS. | Jason Derulo | 23 |
| 10 | 10 | **UPTOWN FUNK!**<br>RCA | Mark Ronson Feat. Bruno Mars | 41 |
| 12 | 11 | **WILDEST DREAMS**<br>GG<br>BIG MACHINE/REPUBLIC | Taylor Swift | 6 |
| 11 | 12 | **CHEERLEADER**<br>LOUDER THAN LIFE/ULTRA/COLUMBIA | OMI | 14 |
| 13 | 13 | **CAN'T FEEL MY FACE**<br>XO/REPUBLIC | The Weeknd | 13 |
| 14 | 14 | **BAD BLOOD**<br>BIG MACHINE/REPUBLIC | Taylor Swift | 20 |
| 16 | 15 | **LIKE I'M GONNA LOSE YOU**<br>EPIC | Meghan Trainor Feat. John Legend | 12 |
| 15 | 16 | **SEE YOU AGAIN**<br>UNIVERSAL STUDIOS/ATLANTIC/RRP | Wiz Khalifa Feat. Charlie Puth | 20 |
| 17 | 17 | **TAKE A PICTURE OF THIS**<br>PAST MASTERS HOLDINGS/CAPITOL | Don Henley | 12 |
| 18 | 18 | **RENEGADES**<br>KIDINAKORNER/INTERSCOPE | X Ambassadors | 7 |
| 20 | 19 | **LOCKED AWAY**<br>KEMOSABE/RCA | R. City Feat. Adam Levine | 5 |
| 19 | 20 | **LIKE I CAN**<br>CAPITOL | Sam Smith | 16 |
| 23 | 21 | **SONG FOR SOMEONE**<br>ISLAND/INTERSCOPE | U2 | 4 |
| 21 | 22 | **TAKE YOUR TIME**<br>MCA NASHVILLE/CAPITOL | Sam Hunt | 20 |
| 22 | 23 | **UMA THURMAN**<br>DCD2/ISLAND/REPUBLIC | Fall Out Boy | 11 |
| 24 | 24 | **EX'S & OH'S**<br>RCA | Elle King | 4 |
| 27 | 25 | **CAN'T SLEEP LOVE**<br>RCA | Pentatonix | 3 |

## ADULT TOP 40™

| LAST WEEK | THIS WEEK | TITLE<br>IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
|---|---|---|---|---|
| 3 | 1 | **RENEGADES**<br>#1 1 WK<br>KIDINAKORNER/INTERSCOPE | X Ambassadors | 15 |
| 4 | 2 | **LOCKED AWAY**<br>KEMOSABE/RCA | R. City Feat. Adam Levine | 11 |
| 6 | 3 | **WILDEST DREAMS**<br>GG<br>BIG MACHINE/REPUBLIC | Taylor Swift | 7 |
| 1 | 4 | **PHOTOGRAPH**<br>ATLANTIC | Ed Sheeran | 22 |
| 2 | 5 | **CAN'T FEEL MY FACE**<br>XO/REPUBLIC | The Weeknd | 17 |
| 8 | 6 | **EX'S & OH'S**<br>RCA | Elle King | 17 |
| 7 | 7 | **FIGHT SONG**<br>COLUMBIA | Rachel Platten | 32 |
| 5 | 8 | **UMA THURMAN**<br>DCD2/ISLAND/REPUBLIC | Fall Out Boy | 24 |
| 9 | 9 | **SHUT UP AND DANCE**<br>RCA | WALK THE MOON | 40 |
| 11 | 10 | **LIKE I'M GONNA LOSE YOU**<br>EPIC | Meghan Trainor Feat. John Legend | 15 |
| 10 | 11 | **CECILIA AND THE SATELLITE**<br>CRUSH MUSIC/VANGUARD/CMG | Andrew McMahon In The Wilderness | 20 |
| 13 | 12 | **MARVIN GAYE**<br>ARTIST PARTNERS GROUP/ATLANTIC | Charlie Puth Feat. Meghan Trainor | 16 |
| 17 | 13 | **STITCHES**<br>ISLAND/REPUBLIC | Shawn Mendes | 6 |
| 15 | 14 | **HOLD EACH OTHER**<br>BLACK MAGNETIC/EPIC | A Great Big World Feat. FUTURISTIC | 11 |
| 14 | 15 | **CHEERLEADER**<br>LOUDER THAN LIFE/ULTRA/COLUMBIA | OMI | 19 |
| 16 | 16 | **SOMEONE NEW**<br>RUBYWORKS/COLUMBIA | Hozier | 19 |
| 18 | 17 | **FEELINGS**<br>222/INTERSCOPE | Maroon 5 | 4 |
| 21 | 18 | **WHAT DO YOU MEAN?**<br>SCHOOLBOY/RAYMOND BRAUN/DEF JAM | Justin Bieber | 5 |
| 22 | 19 | **STAND BY YOU**<br>COLUMBIA | Rachel Platten | 4 |
| 12 | 20 | **COOL FOR THE SUMMER**<br>SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD | Demi Lovato | 14 |
| 19 | 21 | **WASN'T EXPECTING THAT**<br>GINGERBREAD MAN/ELEKTRA/ATLANTIC | Jamie Lawson | 7 |
| 20 | 22 | **LEAN ON**<br>MAD DECENT | Major Lazer & DJ Snake Feat. MO | 13 |
| 23 | 23 | **SONG FOR SOMEONE**<br>ISLAND/INTERSCOPE | U2 | 13 |
| 28 | 24 | **GOOD TO BE ALIVE (HALLELUJAH)**<br>S-CURVE/HOLLYWOOD | Andy Grammer | 4 |
| 27 | 25 | **THUNDER**<br>DEF JAM | Leona Lewis | 10 |

**SOCIAL 50:** The week's most active artists on social networking sites based on weekly additions of fans across Facebook, Twitter, YouTube and Instagram; reactions and conversations across Twitter, YouTube, Instagram and Facebook; and views to an artist's Wikipedia page, as measured by Next Big Sound.
**POP/RHYTHMIC/ADULT:** The week's most popular current songs at mainstream top 40, rhythmic, adult contemporary and adult top 40 formats, respectively, ranked by radio airplay detections, as measured by Nielsen Music. Songs are defined as current if they are relatively recently-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. All charts © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SOCIAL DATA COMPILED BY
BIG

AIRPLAY DATA COMPILED BY
nielsen MUSIC

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## HOT COUNTRY SONGS™

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE CERTIFICATION / PRODUCER (SONGWRITER) | Artist / IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
|---|---|---|---|---|---|---|
| 1 | 1 | 1 | **#1 4 WKS STRIP IT DOWN** J.STEVENS,J.STEVENS (L.BRYAN,J.M.NITE,R.COPPERMAN) | Luke Bryan CAPITOL NASHVILLE | 1 | 12 |
| 4 | 2 | 2 | **LOSE MY MIND** R. COPPERMAN,B.ELDREDGE (B.ELDREDGE,H.MORGAN,R.COPPERMAN,B.BURTON,T.D.CALLAWAY,G.F.REVERBERI,G.P.REVERBERI) | Brett Eldredge ATLANTIC/WMN | 2 | 25 |
| 9 | 6 | 3 | **BREAK UP WITH HIM** ● S.MCANALLY (M.RAMSEY,T. ROSEN,B.TURSI,G.SPRUNG,W.SELLERS) | Old Dominion RCA NASHVILLE | 3 | 31 |
| 10 | 7 | 4 | **BURNING HOUSE** J.BHASKER,T.JOHNSON (C.OCHS,T.JOHNSON,J.BHASKER) | Cam ARISTA NASHVILLE | 4 | 18 |
| 5 | 4 | 5 | **SAVE IT FOR A RAINY DAY** B.CANNON,K.CHESNEY (A.DORFF,M.RAMSEY,B.TURSI) | Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE | 4 | 16 |
| 2 | 3 | 6 | **JOHN COUGAR, JOHN DEERE, JOHN 3:16** D.HUFF,K.URBAN (S.MCANALLY,R.COPPERMAN,J.OSBORNE) | Keith Urban HIT RED/CAPITOL NASHVILLE | 2 | 19 |
| 12 | 10 | 7 | **I'M COMIN' OVER** ● C.CROWDER,C.YOUNG (C.YOUNG,C.CROWDER,J.HOGE) | Chris Young RCA NASHVILLE | 7 | 22 |
| 11 | 9 | 8 | **ANYTHING GOES** ● J.MOI (F.MCTEIGUE,C.G.TOMPKINS,C.WISEMAN) | Florida Georgia Line REPUBLIC NASHVILLE | 8 | 24 |
| 3 | 5 | 9 | **HOUSE PARTY** ▲ Z.CROWELL,S.MCANALLY (S.HUNT,Z.CROWELL,J.FLOWERS) | Sam Hunt MCA NASHVILLE | 1 | 42 |
| 8 | 8 | 10 | **SMOKE BREAK** J.JOYCE (C.UNDERWOOD,C. DESTEFANO,H.LINDSEY) | Carrie Underwood 19/ARISTA NASHVILLE | 5 | 8 |
| 17 | 16 | 11 | **AG SG DIE A HAPPY MAN** D.HUFF,J.FRASURE (THOMAS RHETT,S.DOUGLAS,J.SPARGUR) | Thomas Rhett VALORY | 11 | 3 |
| RE-ENTRY | | 12 | **FLY** D.HUFF (M.MARLOW,T.DYE,T.VARTANYAN) | Maddie & Tae DOT | 9 | 32 |
| 15 | 15 | 13 | **GONNA WANNA TONIGHT** C. DESTEFANO (S.MCANALLY,J.M.NITE,J.ROBBINS) | Chase Rice DACK JANIELS/COLUMBIA NASHVILLE | 13 | 40 |
| 13 | 14 | 14 | **LET ME SEE YA GIRL** M.CARTER (C.SWINDELL,M.CARTER,J.STEVENS) | Cole Swindell WARNER BROS./WMN | 13 | 26 |
| 6 | 11 | 15 | **BUY ME A BOAT** ● C.JANSON,C.DUBOIS,B.ANDERSON (C.JANSON,C.DUBOIS) | Chris Janson WARNER BROS./WAR | 2 | 25 |
| 14 | 13 | 16 | **NOTHIN' LIKE YOU** C. DESTEFANO (D.SMYERS,S.MOONEY,A.GORLEY,C. DESTEFANO) | Dan + Shay WARNER BROS./WAR | 13 | 28 |
| 16 | 17 | 17 | **GONNA** S.HENDRICKS (L.LAIRD,C.WISEMAN) | Blake Shelton WARNER BROS./WMN | 16 | 11 |
| 25 | 20 | 18 | **DG BREAK UP IN A SMALL TOWN** ● Z.CROWELL,S.MCANALLY (S.HUNT,Z.CROWELL,S.MCANALLY) | Sam Hunt MCA NASHVILLE | 18 | 26 |
| 19 | 18 | 19 | **STAY A LITTLE LONGER** J.JOYCE (J. OSBORNE,T.J. OSBORNE,S.MCANALLY) | Brothers Osborne EMI NASHVILLE | 18 | 27 |
| 22 | 21 | 20 | **I GOT THE BOY** S.HENDRICKS (T.NICHOLS,C.HARRINGTON,J.L.SPEARS) | Jana Kramer ELEKTRA NASHVILLE/WAR | 20 | 34 |
| 20 | 19 | 21 | **TOP OF THE WORLD** B.GALLIMORE,T.MCGRAW (J.ROBBINS,J.M.NITE,J.OSBORNE) | Tim McGraw MCGRAW/BIG MACHINE | 19 | 10 |
| 24 | 22 | 22 | **GONNA KNOW WE WERE HERE** M.KNOX (B.BEAVERS,BRETT JAMES) | Jason Aldean BROKEN BOW | 12 | 11 |
| 26 | 23 | 23 | **DIBS** F.G.WHITEHEAD,J.MASSEY (K.BALLERINI,J.KERR,R.GRIFFIN,J.DUKE) | Kelsea Ballerini BLACK RIVER | 23 | 9 |
| 28 | 25 | 24 | **RUN AWAY WITH YOU** J.RICH,B.KENNY (J.D.RICH,MICHAEL RAY) | Big & Rich B$R/NEW REVOLUTION | 24 | 9 |
| 21 | 24 | 25 | **LOVING YOU EASY** Z.BROWN (Z.BROWN,N.MOON,A.ANDERSON) | Zac Brown Band JOHN VARVATOS/REPUBLIC/BMLG/SOUTHERN GROUND | 4 | 25 |
| 27 | 26 | 26 | **ALREADY CALLIN' YOU MINE** NV (M.THOMAS,S.THOMAS,B.KNOX,P.O'DONNELL,W.KIRBY) | Parmalee STONEY CREEK | 26 | 27 |
| 30 | 29 | 27 | **I LOVE THIS LIFE** L.RIMES,P.BRUST,C.LUCAS (D.MYRICK,C.JANSON,C.LUCAS,P.BRUST) | LoCash REVIVER | 27 | 21 |
| 29 | 28 | 28 | **21** D.HUFF,H.HAYES (D.DAVIDSON,K.LOVELACE,A.GORLEY,H.HAYES) | Hunter Hayes ATLANTIC/WMN | 28 | 21 |
| 32 | 31 | 29 | **WE WENT** D.GEORGE (J.WILSON,M.ROGERS,J.KING) | Randy Houser STONEY CREEK | 29 | 19 |
| 33 | 33 | 30 | **THAT DON'T SOUND LIKE YOU** J.STONE,L.BRICE (L.BRICE,R.AKINS,A.GORLEY) | Lee Brice CURB | 30 | 15 |
| 31 | 32 | 31 | **LIVE FOREVER** REDONE,D.HUFF (N.KHAYAT,C.J.HARRIS, JR.,K.PERRY,R.PERRY,N.PERRY,J.ANDREWS,K.O.KJELLHOLM) | The Band Perry REPUBLIC NASHVILLE | 31 | 8 |
| 34 | 34 | 32 | **COUNTRY NATION** L.WOOTEN,B.PAISLEY (B.PAISLEY,C.DUBOIS,K.LOVELACE) | Brad Paisley ARISTA NASHVILLE | 32 | 6 |
| 18 | 27 | 33 | **REAL LIFE** S.MCANALLY,R. COPPERMAN (R.COPPERMAN,A.GORLEY,S.MCANALLY,J.OSBORNE) | Jake Owen RCA NASHVILLE | 17 | 20 |
| 35 | 35 | 34 | **RISER** R. COPPERMAN (S.MOAKLER,T.MEADOWS) | Dierks Bentley CAPITOL NASHVILLE | 34 | 15 |
| 40 | 37 | 35 | **(THIS AIN'T NO) DRUNK DIAL** D.COBB (M.HOBBY,C.CROWDER,N.MASON,C.DODDS) | A Thousand Horses REPUBLIC NASHVILLE | 35 | 7 |
| 36 | 36 | 36 | **LITTLE BIT OF YOU** D.GEORGE,C.BRYANT (C.BRYANT,D.GEORGE,A.GORLEY) | Chase Bryant RED BOW | 36 | 7 |
| 48 | 43 | 37 | **BEAUTIFUL DRUG** Z.BROWN (Z.BROWN,N.MOON) | Zac Brown Band JOHN VARVATOS/REPUBLIC/BMLG/SOUTHERN GROUND | 37 | 4 |
| 23 | 30 | 38 | **LONG STRETCH OF LOVE** N.CHAPMAN,LADY ANTEBELLUM (D.HAYWOOD,C.KELLEY,H.SCOTT,J.KEAR) | Lady Antebellum CAPITOL NASHVILLE | 23 | 16 |
| 38 | 39 | 39 | **SOUTHERN STYLE** F.ROGERS (D.RUCKER,R.RUTHERFORD,T.JAMES) | Darius Rucker CAPITOL NASHVILLE | 38 | 8 |
| - | 38 | 40 | **COLD BEER CONVERSATION** C.AINLAY,G.STRAIT (A.ANDERSON,B.HAYSLIP,J.YEARY) | George Strait MCA NASHVILLE | 38 | 2 |
| 45 | 42 | 41 | **I LIKE THE SOUND OF THAT** J.DEMARCUS,RASCAL FLATTS (M.TRAINOR,J.FRASURE,S.MOONEY) | Rascal Flatts BIG MACHINE | 41 | 3 |
| 41 | 41 | 42 | **BLUE BANDANA** J.L.SLOAS,J.L.NIEMANN (B.GOLDSMITH,C.J. SOLAR,A.S.WILLS) | Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE | 41 | 7 |
| 42 | 45 | 43 | **WHITE LIGHTNING** D.HUFF,J.NIEBANK (J.JOHNSTON) | The Cadillac Three BIG MACHINE | 42 | 13 |
| 44 | 50 | 44 | **DRINKIN' TOWN WITH A FOOTBALL PROBLEM** D.HUFF (A.HENNINGSEN,B.HENNINGSEN,C.HENNINGSEN,E.MCDAVID ELKINS,V.A.OLIVAREZ) | Billy Currington MERCURY | 44 | 5 |
| RE-ENTRY | | 45 | **AMNESIA** D.BAKER,J.ABBOTT (J.ABBOTT,S.MCANALLY,J.OSBORNE) | Josh Abbott Band PRETTY DAMN TOUGH | 45 | 2 |
| 43 | 46 | 46 | **T-SHIRT** D.HUFF,J.FRASURE (A.GORLEY,L.LAIRD,S.MCANALLY) | Thomas Rhett VALORY | 39 | 5 |
| RE-ENTRY | | 47 | **SPEAKERS** Z.CROWELL,S.MCANALLY (S.HUNT,B.HOOD,K.SACKLEY) | Sam Hunt MCA NASHVILLE | 40 | 18 |
| RE-ENTRY | | 48 | **BACKROAD SONG** F.ROGERS,G.SMITH (G.SMITH,F.ROGERS) | Granger Smith WHEELHOUSE | 25 | 3 |
| RE-ENTRY | | 49 | **YUP** C.CHAMBERLAIN (S.MINOR,P.O'DONNELL,W.KIRBY) | Easton Corbin MERCURY | 46 | 3 |
| RE-ENTRY | | 50 | **NIGHT'S ON FIRE** C.AINLAY,F.LIDDELL,G.WORF (J.SINGLETON,D.RUTTAN) | David Nail MCA NASHVILLE | 43 | 4 |

## TOP COUNTRY ALBUMS™

| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION / IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
|---|---|---|---|---|
| 2 | 1 | **#1 1 WK GEORGE STRAIT** MCA NASHVILLE/UMGN | Cold Beer Conversation | 2 |
| 1 | 2 | **DON HENLEY** PAST MASTERS HOLDINGS/CAPITOL | Cass County | 2 |
| 3 | 3 | **THOMAS RHETT** VALORY/BMLG | Tangled Up | 2 |
| 4 | 4 | **LUKE BRYAN** CAPITOL NASHVILLE/UMGN | Kill The Lights | 9 |
| 5 | 5 | **SAM HUNT** ● MCA NASHVILLE/UMGN | Montevallo | 50 |
| 8 | 6 | **GG ZAC BROWN BAND** ● JOHN VARVATOS/SOUTHERN GROUND/BMLG/REPUBLIC | JEKYLL + HYDE | 24 |
| 6 | 7 | **ALABAMA** TGA/BMG | Southern Drawl | 3 |
| 7 | 8 | **BRETT ELDREDGE** ATLANTIC/WMN | Illinois | 4 |
| 9 | 9 | **ERIC CHURCH** ▲ EMI NASHVILLE/UMGN | The Outsiders | 87 |
| 32 | 10 | **PS KANE BROWN** KANE BROWN | Closer (EP) | 3 |
| 12 | 11 | **MADDIE & TAE** DOT/REPUBLIC/BMLG | Start Here | 6 |
| HOT SHOT DEBUT | 12 | **THE WOOD BROTHERS** HONEY JAR/THIRTY TIGERS | Paradise | 1 |
| 11 | 13 | **LITTLE BIG TOWN** CAPITOL NASHVILLE/UMGN | Pain Killer | 51 |
| 10 | 14 | **FLORIDA GEORGIA LINE** ● REPUBLIC NASHVILLE/BMLG | Anything Goes | 52 |
| 15 | 15 | **JASON ALDEAN** ▲ BROKEN BOW/BBMG | Old Boots, New Dirt | 53 |
| 14 | 16 | **ALAN JACKSON** ACR/EMI NASHVILLE/UMGN | Angels And Alcohol | 12 |
| 17 | 17 | **BRANTLEY GILBERT** ● VALORY/BMLG | Just As I Am | 73 |
| 13 | 18 | **CLINT BLACK** BLACKTOP/THIRTY TIGERS | On Purpose | 2 |
| 37 | 19 | **ALABAMA** CRACKER BARREL/TGA/GAITHER/CAPITOL CMG | Angels Among Us: Hymns & Gospel Favorites | 38 |
| 19 | 20 | **VARIOUS ARTISTS** SONY MUSIC/UNIVERSAL/UME | NOW That's What I Call Country, Volume 8 | 18 |
| 20 | 21 | **CHASE RICE** COLUMBIA NASHVILLE/DACK JANIELS | Ignite The Night | 60 |
| 16 | 22 | **THE TURNPIKE TROUBADOURS** BOSSIER CITY/THIRTY TIGERS | The Turnpike Troubadours | 3 |
| 18 | 23 | **KACEY MUSGRAVES** MERCURY/UMGN | Pageant Material | 16 |
| 25 | 24 | **JASON ISBELL** SOUTHEASTERN/THIRTY TIGERS | Something More Than Free | 12 |
| 26 | 25 | **ZAC BROWN BAND** ROAR/SOUTHERN GROUND/ATLANTIC/AG | Greatest Hits So Far... | 48 |

## COUNTRY AIRPLAY™

| LAST WEEK | THIS WEEK | TITLE / IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
|---|---|---|---|---|
| 2 | 1 | **#1 1 WK LOSE MY MIND** ATLANTIC/WMN | Brett Eldredge | 25 |
| 3 | 2 | **STRIP IT DOWN** CAPITOL NASHVILLE | Luke Bryan | 10 |
| 1 | 3 | **SAVE IT FOR A RAINY DAY** BLUE CHAIR/COLUMBIA NASHVILLE | Kenny Chesney | 17 |
| 5 | 4 | **ANYTHING GOES** REPUBLIC NASHVILLE | Florida Georgia Line | 18 |
| 6 | 5 | **GONNA WANNA TONIGHT** DACK JANIELS/COLUMBIA NASHVILLE | Chase Rice | 49 |
| 7 | 6 | **BREAK UP WITH HIM** RCA NASHVILLE | Old Dominion | 37 |
| 8 | 7 | **LET ME SEE YA GIRL** WARNER BROS./WMN | Cole Swindell | 27 |
| 9 | 8 | **SMOKE BREAK** 19/ARISTA NASHVILLE | Carrie Underwood | 8 |
| 10 | 9 | **FLY** DOT | Maddie & Tae | 38 |
| 11 | 10 | **NOTHIN' LIKE YOU** WARNER BROS./WAR | Dan + Shay | 34 |
| 12 | 11 | **GONNA** WARNER BROS./WMN | Blake Shelton | 12 |
| 13 | 12 | **I'M COMIN' OVER** RCA NASHVILLE | Chris Young | 20 |
| 4 | 13 | **JOHN COUGAR, JOHN DEERE, JOHN 3:16** HIT RED/CAPITOL NASHVILLE | Keith Urban | 18 |
| 14 | 14 | **GONNA KNOW WE WERE HERE** BROKEN BOW | Jason Aldean | 11 |
| 15 | 15 | **TOP OF THE WORLD** MCGRAW/BIG MACHINE | Tim McGraw | 10 |
| 16 | 16 | **BURNING HOUSE** ARISTA NASHVILLE | Cam | 16 |
| 17 | 17 | **STAY A LITTLE LONGER** EMI NASHVILLE | Brothers Osborne | 28 |
| 18 | 18 | **RUN AWAY WITH YOU** B$R/NEW REVOLUTION | Big & Rich | 39 |
| 19 | 19 | **ALREADY CALLIN' YOU MINE** STONEY CREEK | Parmalee | 36 |
| 20 | 20 | **DIBS** BLACK RIVER | Kelsea Ballerini | 15 |
| 22 | 21 | **I GOT THE BOY** ELEKTRA NASHVILLE/WAR | Jana Kramer | 33 |
| 21 | 22 | **I LOVE THIS LIFE** REVIVER | LoCash | 33 |
| 24 | 23 | **COUNTRY NATION** ARISTA NASHVILLE | Brad Paisley | 6 |
| 25 | 24 | **WE WENT** STONEY CREEK | Randy Houser | 19 |
| 23 | 25 | **21** ATLANTIC/WMN | Hunter Hayes | 21 |


JOSEPH LLANES

# Eldredge's 'Lose' Wins

"Lose My Mind," the first single off *Illinois*, the second album from **Brett Eldredge** (above), steps 2-1 on the Country Airplay chart. It gains by 1 percent to 48.3 million audience impressions, according to Nielsen Music.

The song, which Eldredge co-wrote, samples **Gnarls Barkley**'s 2006 No. 2 Billboard Hot 100 pop hit, "Crazy." It's Eldredge's fourth Country Airplay No. 1, and, with its 25-week trip to the top, his fastest-rising. He previously led with "Don't Ya" (43 weeks to No. 1), "Beat of the Music" (38 weeks) and "Mean to Me" (36 weeks).

"In the development and recording of *Illinois*, it was really important to put together a collection of songs that people [would] accept and like," Eldredge tells *Billboard*. "The fact that they took this single all the way to No. 1 is an amazing feeling. I have a great team working really hard for me."

On Top Country Albums, **George Strait** reigns with *Cold Beer Conversation*, up 2-1 in its second week despite a 64 percent fall to 30,000 sold. The set swaps places with the chart's prior No. 1, **Don Henley**'s *Cass County* (28,000, down 67 percent). The new release marks Strait's record-padding 26th No. 1 on Top Country Albums. He last led the list with 2013's *Love Is Everything*. The legend first ruled the chart with *Right or Wrong* in 1984. —*Jim Asker*

**HOT COUNTRY SONGS:** The week's most popular current country songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. **TOP COUNTRY ALBUMS:** The week's most popular country albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. **COUNTRY AIRPLAY:** The week's most popular country songs, ranked by radio airplay audience impressions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Chart's Legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

# THANK YOU

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# T.J. MARTELL FOUNDATION TOP 40 GALA

COMMEMORATING THE FOUNDATION'S GREATEST HITS **1975 – 2015**

HONORING



**JOHN AMATO**
Billboard
SPIRIT OF EXCELLENCE AWARD



**BRUCE BOZZI, SR.**
The Palm Restaurants
LIFETIME BUSINESS LEADERSHIP AWARD



**DINESH PALIWAL**
HARMAN International
MUSIC INNOVATION AWARD

**WALLY GANZI**
The Palm Restaurants
LIFETIME BUSINESS LEADERSHIP AWARD



**JANICE MIN**
Billboard
SPIRIT OF EXCELLENCE AWARD



**JOHN VARVATOS**
CULTURAL ICON AWARD



PRESENTED BY
HARMAN

SPECIAL GUEST HOSTS:
**ORIGINAL MTV VJs**
**NINA BLACKWOOD**
**MARK GOODMAN**
**ALAN HUNTER**







40th Anniversary T.J. MARTELL FOUNDATION

## HOT ROCK SONGS™

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE CERTIFICATION / PRODUCER (SONGWRITER) | Artist / IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
|---|---|---|---|---|---|---|
| 2 | 1 | 1 | **RENEGADES** ● #1 2 WKS<br>ALEX DA KID (A.GRANT,S.N.HARRIS,N.FELDSHUH,C.HARRIS,A.LEVINE) | X Ambassadors<br>KIDINAKORNER/INTERSCOPE | 1 | 29 |
| 4 | 2 | 2 | **EX'S & OH'S** DG AG<br>D.BASSETT (E.KING,D.BASSETT) | Elle King<br>RCA | 2 | 31 |
| 1 | 3 | 3 | **SHUT UP AND DANCE** ▲²<br>T.PAGNOTTA (N.PETRICCA,E.MAIMAN,K.RAY,S.WAUGAMAN,B.BERGER,R.MCMAHON) | WALK THE MOON<br>RCA | 1 | 57 |
| 3 | 4 | 4 | **UMA THURMAN** ▲<br>J.SINCLAIR,YOUNG WOLF HATCHLINGS (FALL OUT BOY,W.HASHIM,J.YOUNG,L.O'DONNELL,J.SINCLAIR,J.MARSHALL,R.MOSHER) | Fall Out Boy<br>DCD2/ISLAND/REPUBLIC | 2 | 39 |
| 5 | 5 | 5 | **CENTURIES** ▲¹<br>J.R.ROTEM,OMEGA (J.R.ROTEM,P.V.STUMP,P.WENTZ,J.TROHMAN,A.HURLEY,M.J.FONSECA,R.KUMARI,J.TRANTER,S.VEGA) | Fall Out Boy<br>DCD2/ISLAND/REPUBLIC | 2 | 57 |
| 7 | 8 | 6 | **STRESSED OUT**<br>M.ELIZONDO (T.JOSEPH) | twenty one pilots<br>FUELED BY RAMEN/RRP | 6 | 24 |
| 6 | 6 | 7 | **CECILIA AND THE SATELLITE**<br>M.VIOLA,J.FLANNIGAN,A.GRAHN (A.MCMAHON,J.FLANNIGAN,A.GRAHN) | Andrew McMahon In The Wilderness<br>CRUSH MUSIC/VANGUARD/CMG | 6 | 39 |
| - | 7 | 8 | **VICTORIOUS** SG<br>J.SINCLAIR (B.URIE,C.J.BARAN,M.A.VIOLA,M.KIBBY,J.SINCLAIR,A.DELEON,R.CUOMO) | Panic! At The Disco<br>DCD2/FUELED BY RAMEN/RRP | 7 | 2 |
| 8 | 9 | 9 | **SOMEONE NEW**<br>A.HOZIER-BYRNE,R.KIRWAN (A.HOZIER-BYRNE,S.M.GARNETT) | Hozier<br>RUBYWORKS/COLUMBIA | 8 | 34 |
| 10 | 10 | 10 | **FIRST**<br>D.GALLUCCI,L.STALFORS (N.WILLETT,M.MAUST,D.GALLUCCI,J.PLUMMER,M.SCHWARTZ) | Cold War Kids<br>DOWNTOWN | 8 | 23 |
| 11 | 11 | 11 | **S.O.B.**<br>R.SWIFT (N.RATELIFF) | Nathaniel Rateliff & The Night Sweats<br>STAX/CMG | 11 | 10 |
| 22 | 12 | 12 | **LET IT GO**<br>J.KING (J.BAY,P.BARRY) | James Bay<br>REPUBLIC | 11 | 17 |
| 17 | 16 | 13 | **2 HEADS**<br>C.HELL (C.HELL,R.BENVEGNU) | Coleman Hell<br>COLUMBIA | 13 | 16 |
| 21 | 18 | 14 | **ROOTS**<br>ALEX DA KID (IMAGINE DRAGONS,A.GRANT) | Imagine Dragons<br>KIDINAKORNER/INTERSCOPE | 5 | 7 |
| 14 | 13 | 15 | **CUT THE CORD**<br>E.BASS (B.SMITH,E.BASS) | Shinedown<br>ATLANTIC | 10 | 15 |
| 19 | 15 | 16 | **COULD HAVE BEEN ME**<br>J.WILKINSON (A.SLACK,L.SPILLER,J.WILKINSON,R.PARKHOUSE,G.TIZZARD) | The Struts<br>FUTURE RECORDS/FREESOLO/INTERSCOPE | 15 | 17 |
| 13 | 14 | 17 | **JEKYLL AND HYDE**<br>FIVE FINGER DEATH PUNCH,K.CHURKO (I.MOODY,Z.BATHORY,J.HOOK,J.S.HEYDE,K.CHURKO) | Five Finger Death Punch<br>PROSPECT PARK | 12 | 17 |
| 16 | 17 | 18 | **HALLELUJAH**<br>ROYAL (A.WRIGHT,I.R.EL-AMINE,B.URIE,M.KIBBY,J.SINCLAIR,R.W.LAMM) | Panic! At The Disco<br>DCD2/FUELED BY RAMEN/RRP | 3 | 25 |
| 23 | 24 | 19 | **THRONE**<br>O.SYKES,J.FISH (O.SYKES,M.S.NICHOLLS,L.D.MALIA,J.FISH) | Bring Me The Horizon<br>COLUMBIA | 12 | 11 |
| 24 | 22 | 20 | **RIDE**<br>R.REED (T.JOSEPH) | twenty one pilots<br>FUELED BY RAMEN/RRP | 12 | 22 |
| 34 | 25 | 21 | **WASN'T EXPECTING THAT**<br>W.HICKS (J.LAWSON) | Jamie Lawson<br>GINGERBREAD MAN/ELEKTRA/ATLANTIC | 21 | 5 |
| 26 | 23 | 22 | **I AM**<br>A.BRUNO (A.BRUNO) | AWOLNATION<br>RED BULL | 18 | 17 |
| 15 | 21 | 23 | **DREAMS**<br>G.KURSTIN,B.HANSEN (B.HANSEN,G.KURSTIN,A. WYATT) | Beck<br>FONOGRAF RECORDS/CAPITOL | 9 | 17 |
| 20 | 20 | 24 | **SHIP TO WRECK**<br>M.DRAVS,KID HARPOON (F.WELCH,T.HULL) | Florence + The Machine<br>REPUBLIC | 11 | 22 |
| 25 | 26 | 25 | **FOOTSTEPS**<br>A.KASPER (L.P.KAKATY,D.BASSETT) | Pop Evil<br>G&G/EONE | 24 | 14 |
| 29 | 28 | 26 | **DIFFERENT COLORS**<br>T.PAGNOTTA (N.PETRICCA,K.RAY,S.WAUGAMAN,E.MAIMAN) | WALK THE MOON<br>RCA | 26 | 12 |
| - | 27 | 27 | **LEAVE A TRACE**<br>CHVRCHES (I.COOK,M.DOHERTY,L.MAYBERRY) | CHVRCHES<br>GOODBYE/GLASSNOTE | 17 | 9 |
| 30 | 30 | 28 | **ANGELS FALL**<br>B.BURNLEY (B.BURNLEY) | Breaking Benjamin<br>HOLLYWOOD | 16 | 15 |
| 31 | 36 | 29 | **NEARLY FORGOT MY BROKEN HEART**<br>B.O'BRIEN (C.CORNELL) | Chris Cornell<br>UME | 29 | 3 |
| 46 | 44 | 30 | **SONG FOR SOMEONE**<br>R.B.TEDDER,FLOOD (BONO,THE EDGE,A.CLAYTON,L.MULLEN, JR.) | U2<br>ISLAND/INTERSCOPE | 30 | 5 |
| 35 | 32 | 31 | **LANE BOY**<br>R.REED (T.JOSEPH) | twenty one pilots<br>FUELED BY RAMEN/RRP | 28 | 18 |
| 32 | 33 | 32 | **LYDIA**<br>J.HAMILTON (J.STEVENS,R.MEYER,R.MEYER) | Highly Suspect<br>300 | 26 | 18 |
| 39 | 35 | 33 | **HEAVYDIRTYSOUL**<br>R.REED (T.JOSEPH) | twenty one pilots<br>FUELED BY RAMEN/RRP | 29 | 18 |
| 36 | 37 | 34 | **BLAME IT ON ME**<br>BLACKWOOD C. (GEORGE EZRA,J.POTT) | George Ezra<br>COLUMBIA | 34 | 14 |
| 47 | 39 | 35 | **OUTSIDE**<br>B.VIG,FOO FIGHTERS (FOO FIGHTERS) | Foo Fighters<br>ROSWELL/RCA | 35 | 7 |
| 28 | 31 | 36 | **THE VENGEFUL ONE**<br>K.CHURKO (DISTURBED) | Disturbed<br>REPRISE/WARNER BROS. | 17 | 16 |
| 37 | 34 | 37 | **R.I.P. 2 MY YOUTH**<br>J.PILBROW,BENNY BLANCO (J.J.RUTHERFORD,Z.ABELS,M. MARGOTT,J.FREEMAN,J.PILBROW,B.LEVIN) | The Neighbourhood<br>COLUMBIA | 13 | 7 |
| 42 | 42 | 38 | **GRAVITY**<br>K.CHURKO (J.SHADDIX,T.ESPERANCE,J.HORTON,K.CHURKO,M.BRINK) | Papa Roach<br>ELEVEN SEVEN | 33 | 12 |
| 50 | 46 | 39 | **THE GHOSTS OF BEVERLY DRIVE**<br>R.COSTEY (B.GIBBARD) | Death Cab For Cutie<br>BARSUK/ATLANTIC | 39 | 6 |
| 38 | 38 | 40 | **SEDONA**<br>D.COBB (M.MYERS,K.TOUPIN,S.CODY,Z.APPLEBY) | Houndmouth<br>ROUGH TRADE/BEGGARS GROUP | 31 | 14 |
| HOT SHOT DEBUT | | 41 | **UNSTEADY**<br>ALEX DA KID (A.GRANT,S.N.HARRIS,N.FELDSHUH,C.HARRIS,A.LEVINE) | X Ambassadors<br>KIDINAKORNER/INTERSCOPE | 41 | 1 |
| RE-ENTRY | | 42 | **FIRE AND THE FLOOD**<br>STARGATE,BENNY BLANCO,R.HADLOCK (VANCE JOY,T.E.HERMANSEN,M.S.ERIKSEN,B.LEVIN) | Vance Joy<br>F-STOP/ATLANTIC | 40 | 2 |
| - | 50 | 43 | **MERCY**<br>R.J.LANGE,MUSE (M.BELLAMY) | Muse<br>HELIUM-3/WARNER BROS. | 38 | 10 |
| 12 | 29 | 44 | **BAD BLOOD**<br>R.ADAMS (T.SWIFT,MAX MARTIN,SHELLBACK) | Ryan Adams<br>PAX.AM/BLUE NOTE/CAPITOL | 12 | 3 |
| RE-ENTRY | | 45 | **POLARIZE**<br>M.ELIZONDO (T.JOSEPH) | twenty one pilots<br>FUELED BY RAMEN/RRP | 38 | 11 |
| 49 | 49 | 46 | **DOUBT**<br>R.REED (T.JOSEPH) | twenty one pilots<br>FUELED BY RAMEN/RRP | 33 | 15 |
| NEW | | 47 | **THE OTHERSIDE**<br>B.MARLETTE (M.PROTICH,T.VALENDZA,R.WILLIAMS,B.MARLETTE) | Red Sun Rising<br>RAZOR & TIE | 47 | 1 |
| RE-ENTRY | | 48 | **HAPPY SONG**<br>O.SYKES,J.FISH (O.SYKES,M.S.NICHOLLS,M.KEAN,L.D.MALIA,J.WEINHOFEN) | Bring Me The Horizon<br>COLUMBIA | 19 | 12 |
| RE-ENTRY | | 49 | **JACKIE AND WILSON**<br>A.HOZIER-BYRNE,R.KIRWAN (A.HOZIER-BYRNE) | Hozier<br>RUBYWORKS/COLUMBIA | 18 | 12 |
| RE-ENTRY | | 50 | **JENNY**<br>W.HOFFMAN (J.T.HAWKINS,M.VOLLELUNGA,D.OLIVER,W.HOFFMAN,P.ESTRADA) | Nothing More<br>ELEVEN SEVEN | 31 | 14 |

## TOP ROCK ALBUMS™

| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION / IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
|---|---|---|---|---|
| NEW | 1 | **CLUTCH** #1 1 WK<br>WEATHERMAKER | Psychic Warfare | 1 |
| NEW | 2 | **SEVENDUST**<br>7BROS | Kill The Flaw | 1 |
| NEW | 3 | **TRIVIUM**<br>ROADRUNNER/AG | Silence In The Snow | 1 |
| NEW | 4 | **COLLECTIVE SOUL**<br>FUZZE-FLEX/VANGUARD/CONCORD | See What You Started By Continuing | 1 |
| NEW | 5 | **QUEENSRYCHE**<br>CENTURY MEDIA | Condition Human | 1 |
| NEW | 6 | **THE WINERY DOGS**<br>THREE DOG/LOUD & PROUD | Hot Streak | 1 |
| 7 | 7 | **FIVE FINGER DEATH PUNCH**<br>PROSPECT PARK | Got Your Six | 5 |
| 5 | 8 | **SHINEDOWN**<br>ATLANTIC/AG | Threat To Survival | 3 |
| NEW | 9 | **NEW YEARS DAY**<br>ANOTHER CENTURY/CENTURY MEDIA | Malevolence | 1 |
| NEW | 10 | **MATT NATHANSON**<br>ACROBAT/CRUSH MUSIC/VANGUARD/CONCORD | Show Me Your Fangs | 1 |
| 1 | 11 | **CHVRCHES**<br>GOODBYE/GLASSNOTE | Every Open Eye | 2 |
| 14 | 12 | **TWENTY ONE PILOTS**<br>FUELED BY RAMEN/AG | Blurryface | 21 |
| 9 | 13 | **DAVID GILMOUR**<br>COLUMBIA | Rattle That Lock | 3 |
| NEW | 14 | **EAGLES OF DEATH METAL**<br>UME | Zipper Down | 1 |
| 6 | 15 | **RYAN ADAMS**<br>PAX.AM/BLUE NOTE | 1989 | 3 |
| NEW | 16 | **DEAFHEAVEN**<br>ANTI-/EPITAPH | New Bermuda | 1 |
| NEW | 17 | **FOR TODAY**<br>NUCLEAR BLAST | Wake | 1 |
| 12 | 18 | **KEITH RICHARDS**<br>MINDLESS/REPUBLIC | Crosseyed Heart | 3 |
| NEW | 19 | **JOE BONAMASSA**<br>J & R ADVENTURES | Live At Radio City Music Hall | 1 |
| 13 | 20 | **WIDESPREAD PANIC**<br>WIDESPREAD/VANGUARD/CONCORD | Street Dogs | 2 |
| NEW | 21 | **CHILDREN OF BODOM**<br>NUCLEAR BLAST | I Worship Chaos | 1 |
| 2 | 22 | **THE DEAD WEATHER**<br>THIRD MAN | Dodge And Burn | 2 |
| 19 | 23 | **IRON MAIDEN**<br>IRON MAIDEN/SANCTUARY/BMG | The Book Of Souls | 5 |
| 20 | 24 | **NATHANIEL RATELIFF & THE NIGHT SWEATS**<br>STAX/CONCORD | Nathaniel Rateliff... | 7 |
| 18 | 25 | **DISTURBED**<br>REPRISE/WARNER BROS. | Immortalized | 7 |

## TRIPLE A™

| LAST WEEK | THIS WEEK | TITLE / IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
|---|---|---|---|---|
| 2 | 1 | **S.O.B.** #1 1 WK<br>STAX/CMG | Nathaniel Rateliff & The Night Sweats | 8 |
| 3 | 2 | **SOMEONE NEW**<br>RUBYWORKS/COLUMBIA | Hozier | 19 |
| 1 | 3 | **SHIP TO WRECK**<br>REPUBLIC | Florence + The Machine | 21 |
| 5 | 4 | **OUTTA MY MIND**<br>NONESUCH/WARNER BROS. | The ARCS | 14 |
| 6 | 5 | **RENEGADES**<br>KIDINAKORNER/INTERSCOPE | X Ambassadors | 20 |
| 7 | 6 | **EX'S & OH'S**<br>RCA | Elle King | 33 |
| 17 | 7 | **BAD BLOOD** GG<br>PAX.AM/BLUE NOTE/CAPITOL | Ryan Adams | 3 |
| 12 | 8 | **FIRE AND THE FLOOD**<br>F-STOP/ATLANTIC | Vance Joy | 6 |
| 4 | 9 | **DREAMS**<br>FONOGRAF RECORDS/CAPITOL | Beck | 17 |
| 8 | 10 | **24 FRAMES**<br>SOUTHEASTERN/THIRTY TIGERS | Jason Isbell | 10 |
| 11 | 11 | **NEARLY FORGOT MY BROKEN HEART**<br>UME | Chris Cornell | 7 |
| 13 | 12 | **THE NEXT STORM**<br>XTRA MILE/POLYDOR/INTERSCOPE | Frank Turner | 11 |
| 10 | 13 | **COMING HOME**<br>LISASAWYER63/COLUMBIA | Leon Bridges | 32 |
| 9 | 14 | **THE WOLF**<br>GENTLEMEN OF THE ROAD/GLASSNOTE | Mumford & Sons | 26 |
| 14 | 15 | **BLAME IT ON ME**<br>COLUMBIA | George Ezra | 33 |
| 16 | 16 | **RETURN TO THE MOON**<br>4AD/BEGGARS GROUP | EL VY | 5 |
| 24 | 17 | **FIRST**<br>DOWNTOWN | Cold War Kids | 2 |
| 21 | 18 | **EMPIRE**<br>REPUBLIC | Of Monsters And Men | 6 |
| 18 | 19 | **COMPOUND FRACTURE**<br>ATO/CAPITOL | My Morning Jacket | 14 |
| 22 | 20 | **SAY IT**<br>ROUGH TRADE/BEGGARS GROUP | Houndmouth | 3 |
| 19 | 21 | **THE HEALING**<br>HOTWIRE/WARNER BROS. | Gary Clark Jr. | 9 |
| 25 | 22 | **NOTHING BUT THE RADIO**<br>EONE | Maia Sharp | 4 |
| 26 | 23 | **EMPTY HEART**<br>RAGGED COMPANY/HOLLYWOOD | Grace Potter | 2 |
| 20 | 24 | **ROLL UP YOUR SLEEVES**<br>LITTLEBIGMAN/300 | Meg Mac | 17 |
| 29 | 25 | **GIMME ALL YOUR LOVE**<br>ATO | Alabama Shakes | 8 |


DAN WINTERS

# Clutch Grasps No. 1 Spot

Two decades into its career, **Clutch** (above) claims its first No. 1 on Top Rock Albums as *Psychic Warfare* starts with a career-best 26,000 sold, according to Nielsen Music. The LP passes Clutch's previous best rank and weekly sales: *Earth Rocker* opened at No. 6 with 22,000 (April 6, 2013). The new set also marks the band's best Billboard 200 standing (No. 11) and starts as its second No. 1 on Hard Rock Albums (following *Earth Rocker*).

**Nathaniel Rateliff & The Night Sweats** rise 2-1 on the Triple A airplay chart with their debut entry, "S.O.B." The act, spurred by the formerly solo Rateliff's segue from straight-ahead folk to more soulful rock, is from the band's eponymous debut LP, which opened atop the Sept. 12 Folk Albums chart.

Also, **Disclosure** debuts on a *Billboard* rock chart for the first time with "Magnets," the electronic duo's collaboration with **Lorde** from the pair's album *Caracal*, which bowed atop the Oct. 17 Top Dance/Electronic Albums chart. The song arrives on Rock Airplay at No. 41 with 1.2 audience impressions. Among its early supporters: alternative stations KNDD Seattle (33 plays in the week ending Oct. 11), KKDO Sacramento, Calif. (29) and KROQ Los Angeles (18). While Lorde adds familiarity to "Magnets" at alternative, core dance acts in addition to Disclosure have crossed to the format in recent years, including **Avicii** ("Wake Me Up!") and **Daft Punk** ("Get Lucky," featuring **Pharrell Williams**). Both tracks hit No. 5 on Rock Airplay in 2013. —*Kevin Rutherford*

**HOT ROCK SONGS:** The week's most popular current rock songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time in 18 months but still residing in the Billboard 200's top 100. **TRIPLE A:** The week's most popular triple a songs, ranked by radio airplay directions as measured by Nielsen Music. Stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC



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## HOT R&B/HIP-HOP SONGS™

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE CERTIFICATION / PRODUCER (SONGWRITER) | Artist / IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
|---|---|---|---|---|---|---|
| 1 | 1 | 1 | **THE HILLS** ▲ #1 4 WKS<br>MANO,ILLANGELO (A.TESFAYE,A.BALSHE,E.NICKERSON,C.MONTAGNESE) | The Weeknd<br>XO/REPUBLIC | 1 | 20 |
| 3 | 2 | 2 | **HOTLINE BLING** DG AG<br>NINETEEN85 (A.GRAHAM,P. JEFFERIES,T.THOMAS) | Drake<br>YOUNG MONEY/CASH MONEY/REPUBLIC | 2 | 10 |
| 4 | 5 | 3 | **WATCH ME** ● SG<br>BOLO DA PRODUCER (T.B.MINGO,R.L.HAWK) | Silento<br>BOLO/CAPITOL | 2 | 33 |
| 5 | 4 | 4 | **679**<br>PEOPLES (W.J.MAXWELL,A.COSME JR.,J.POPE,B.GARCIA) | Fetty Wap Featuring Remy Boyz<br>RGF/300 | 4 | 15 |
| 2 | 3 | 5 | **CAN'T FEEL MY FACE** ▲²<br>A.PAYAMI,MAX MARTIN (A.TESFAYE,MAX MARTIN,S.KOTECHA,P.SVENSSON,A.PAYAMI) | The Weeknd<br>XO/REPUBLIC | 1 | 15 |
| 7 | 7 | 6 | **DOWNTOWN**<br>R.LEWIS (B.HAGGERTY,R.LEWIS,E.S.NALLY,J.KARP,J.RAWLINGS,J.DUTTON,E.FLORY-BARNES,T.HAGGERTY,D.ASPLUND) | Macklemore & Ryan Lewis Feat. Eric Nally, Melle Mel, Kool Moe Dee & Grandmaster Caz<br>MACKLEMORE/WARNER BROS. | 6 | 7 |
| 9 | 9 | 7 | **HIT THE QUAN**<br>BUCK NASTY (R.COLBERT) | iLoveMemphis<br>PALM TREE/RUSH HOUR/RECORDS | 7 | 10 |
| 18 | 10 | 8 | **JUMPMAN**<br>NOT LISTED (NOT LISTED) | Drake & Future<br>A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 8 | 3 |
| 8 | 6 | 9 | **TRAP QUEEN** ▲<br>T.FADD (W.J.MAXWELL,T.FADD) | Fetty Wap<br>RGF/300 | 2 | 39 |
| 6 | 8 | 10 | **MY WAY**<br>NICK E BEATS (W.J.MAXWELL,A.COSME JR.,D.EAGLES) | Fetty Wap Featuring Monty<br>RGF/300 | 5 | 16 |
| 13 | 12 | 11 | **WHERE YA AT**<br>L.WAYNE (N.D.WILBURN,L.WAYNE,A.GRAHAM) | Future Featuring Drake<br>A-1/FREEBANDZ/EPIC | 11 | 12 |
| 11 | 11 | 12 | **ALL EYES ON YOU**<br>A.DELICATA,MR. MORRIS (R.R.WILLIAMS,O.T.MARA),C.M.BROWN,A.DELICATA,D.MORRIS,K.COSSOM . . .) | Meek Mill Feat. Chris Brown & Nicki Minaj<br>MAYBACH/ATLANTIC | 8 | 16 |
| 15 | 15 | 13 | **AGAIN**<br>PEOPLES,SHY BOOGS (W.J.MAXWELL,B.GARCIA,E.J.TIMMONS) | Fetty Wap<br>RGF/300 | 12 | 9 |
| 14 | 14 | 14 | **BACK TO BACK**<br>DAXZ,N.SHEBIB,DRAKE (A.GRAHAM,J.CARTER,N.J.SHEBIB) | Drake<br>YOUNG MONEY/CASH MONEY/REPUBLIC | 8 | 10 |
| 22 | 24 | 15 | **ANTIDOTE**<br>WONDAGURL,FEETSBOUND (J.WEBSTER,E.OSHUNRINDE,B.VAN MIERLO,T.BRENNECK,D.GUY),L.MICHELS,N.MOVSHON,H.STEINWEISS) | Travi$ Scott<br>GRAND HUSTLE/EPIC | 15 | 6 |
| 27 | 17 | 16 | **BIG RINGS**<br>NOT LISTED (NOT LISTED) | Drake & Future<br>A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 16 | 3 |
| 26 | 25 | 17 | **WHITE IVERSON**<br>POST MALONE (A.POST,T.M.ROBERTS) | Post Malone<br>REPUBLIC | 17 | 8 |
| 16 | 16 | 18 | **CLASSIC MAN** ●<br>JIDENNA,N.K.WABENA TUFFUOR,NATE "ROCKET" WONDER (J.MOBISSON,N.K.WABENA TUFFUOR,N.IRVIN III,J.SEHRA . . .) | Jidenna Featuring Roman GianArthur<br>WONDALAND/EPIC | 8 | 26 |
| 24 | 18 | 19 | **DIAMONDS DANCING**<br>NOT LISTED (NOT LISTED) | Drake & Future<br>A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 18 | 3 |
| 20 | 23 | 20 | **COMFORTABLE**<br>BIG FRUIT (K.T.CAMPBELL,L.CLOPTON,D.JACKSON,T.BALOGUN) | K Camp<br>4.27/FTE/INTERSCOPE | 19 | 13 |
| 28 | 21 | 21 | **LIQUOR**<br>A.STITH,THE AQUARIUS (C.M.BROWN,A.STITH,O.SAMPSON) | Chris Brown<br>RCA | 21 | 15 |
| 19 | 20 | 22 | **RIGHT HAND**<br>VINYLZ,FRANK DUKES (A.GRAHAM,A.HERNANDEZ,A.FEENY,K.GUNESBERK,T.BRYANT) | Drake<br>YOUNG MONEY/CASH MONEY/REPUBLIC | 19 | 9 |
| 21 | 19 | 23 | **RGF ISLAND**<br>YUNG LAN (W.J.MAXWELL,M.S.MODI) | Fetty Wap<br>RGF/300 | 19 | 3 |
| 29 | 22 | 24 | **DIGITAL DASH**<br>NOT LISTED (NOT LISTED) | Drake & Future<br>A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 22 | 3 |
| 31 | 26 | 25 | **SCHOLARSHIPS**<br>NOT LISTED (NOT LISTED) | Drake & Future<br>A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 25 | 3 |
| 35 | 34 | 26 | **COME GET HER**<br>MIKE WILL MADE-IT,A+ (A.I.S.BROWN,K.U.BROWN,M.L.WILLIAMS,A.HOGAN) | Rae Sremmurd<br>EARDRUMA/INTERSCOPE | 26 | 26 |
| 33 | 28 | 27 | **I'M THE PLUG**<br>NOT LISTED (NOT LISTED) | Drake & Future<br>A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 27 | 3 |
| 36 | 36 | 28 | **BLASE**<br>D.RUDNICK (T.GRIFFIN JR,N.D.WILBURN,A.I.S.BROWN,K.U.BROWN,G.HILL) | Ty Dolla $ign Featuring Future & Rae Sremmurd<br>ATLANTIC | 28 | 7 |
| 46 | 31 | 29 | **DON'T**<br>DOPE BOI (B.TILLER,I.B.STEWART,T.HOLLINS, JR.,M.CAREY,J.DUPRI,B.M.COX,J.AUSTIN) | Bryson Tiller<br>TRAPSOUL/RCA | 29 | 11 |
| 30 | 27 | 30 | **LIVE FROM THE GUTTER**<br>NOT LISTED (NOT LISTED) | Drake & Future<br>A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 27 | 3 |
| 45 | 38 | 31 | **BACK UP**<br>IROCKSAYS (D.M.TRIMBLE,K.A.ADAMS,S.M.ANDERSON,C.GOSBERRY) | DeJ Loaf Featuring Big Sean<br>IBGM/COLUMBIA | 31 | 10 |
| 39 | 30 | 32 | **CHANGE LOCATIONS**<br>NOT LISTED (NOT LISTED) | Drake & Future<br>A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 30 | 3 |
| 43 | 29 | 33 | **PLASTIC BAG**<br>NOT LISTED (NOT LISTED) | Drake & Future<br>A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 29 | 3 |
| 34 | 37 | 34 | **NOTHING BUT TROUBLE (INSTAGRAM MODELS)**<br>COOK CLASSICS,C.PUTH (C.PUTH,D.CARTER) | Lil Wayne & Charlie Puth<br>BIG BEAT/ATLANTIC | 32 | 12 |
| 48 | 33 | 35 | **JERSEY**<br>NOT LISTED (NOT LISTED) | Future<br>A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 33 | 3 |
| 47 | 41 | 36 | **THE FIX**<br>DJ MUSTARD,M.ADAMS (C.HAYNES, JR.,D.MCFARLANE,M.ADAMS,C.BLANCHARD,D.BELL,K.ROLLINS,O.BROWN,M.GAYE,D.RITZ) | Nelly Featuring Jeremih<br>RECORDS | 28 | 8 |
| - | 32 | 37 | **JUGG**<br>S.SINGLETARY (W.J.MAXWELL,A.COSME JR.,S.SINGLETARY) | Fetty Wap Featuring Monty<br>RGF/300 | 32 | 2 |
| 25 | 39 | 38 | **$AVE DAT MONEY**<br>MONEY ALWAYZ (D.BURD,M.WASHINGTON,D.D.LAMAR,W.J.MAXWELL) | Lil Dicky Feat. Fetty Wap & Rich Homie Quan<br>DAVID BURD/CMSN | 25 | 3 |
| 32 | 35 | 39 | **30 FOR 30 FREESTYLE**<br>NOT LISTED (NOT LISTED) | Drake<br>A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | 32 | 3 |
| 41 | 42 | 40 | **ABOUT YOU**<br>M.NILAN, JR.,TWENTY1 (T.NEVERSON,E.DEAN,B.GREEN,J.VAUGHN,M.NILAN, JR.,L.FUDGE,C.SIMON) | Trey Songz<br>SONGBOOK/ATLANTIC | 29 | 11 |
| 42 | 46 | 41 | **100**<br>CARDO ON THE BEAT,J.JULIANO (J.TAYLOR,S.BENTON,C.JONES,A.GRAHAM,J.E.JULIAN JR.,R.LATOUR,P.BRYSON) | The Game Featuring Drake<br>FIFTH ADMENDMENT/BLOOD MONEY/EONE | 25 | 12 |
| 38 | 40 | 42 | **R.I.C.O.**<br>VINYLZ,CUBEATZ (R.R.WILLIAMS,A.GRAHAM,A.HERNANDEZ,K.GOMRINGER) | Meek Mill Featuring Drake<br>MAYBACH/ATLANTIC | 14 | 15 |
| HOT SHOT DEBUT | | 43 | **PLAYER**<br>LULOU,ALEX PURPLE (T.KACHINGWE,L.LOULES,A.KRONLUND,C.ANGELIDES,C.M.BROWN) | Tinashe Featuring Chris Brown<br>RCA | 43 | 1 |
| 40 | 43 | 44 | **ACQUAINTED**<br>BEN BILLIONS,ILLANGELO,J.QUENNEVILLE,DANNYBOYSTYLES,THE WEEKND (A.TESFAYE,J.QUENNEVILLE,ILLANGELO,B.DIEHL,D.SCHOFIELD) | The Weeknd<br>XO/REPUBLIC | 22 | 6 |
| 44 | 44 | 45 | **TELL YOUR FRIENDS**<br>THE POPE,K.WEST,THE WEEKND,ILLANGELO (A.TESFAYE,K.O.WEST,C.POPE,ILLANGELO,C.MARSHALL,R.HOLMES) | The Weeknd<br>XO/REPUBLIC | 19 | 6 |
| 37 | 45 | 46 | **ALRIGHT**<br>P.L.WILLIAMS,SOUNWAVE (K.DUCKWORTH,P.L.WILLIAMS,M.SPEARS) | Kendrick Lamar<br>TOP DAWG/AFTERMATH/INTERSCOPE | 24 | 18 |
| NEW | | 47 | **SAY IT**<br>POP,TORO (D.PETERSON,A.WANSEL,A.WHITFIELD,D.HALL,N.GILBERT,G.CHAMBERS) | Tory Lanez<br>MAD LOVE/INTERSCOPE | 47 | 1 |
| NEW | | 48 | **I'M UP**<br>THE STEROTYPES (O.GRANDBERRY,C.TOLER,K.ASKEW,K.KHARBOUCH,B.T.COLLINS,N.BALDING,M.L.KRAGEN) | Omarion Featuring Kid Ink & French Montana<br>ARTCLUB/MAYBACH/ATLANTIC | 48 | 1 |
| 49 | 47 | 49 | **DARK TIMES**<br>ILLANGELO (A.TESFAYE,J.QUENNEVILLE,E.C.SHEERAN) | The Weeknd Featuring Ed Sheeran<br>XO/REPUBLIC | 33 | 6 |
| RE-ENTRY | | 50 | **PLAY NO GAMES**<br>KEY WANE,J.I.HENRY (S.M.ANDERSON,D.M.WEIR II,J.M.JOHNSON,C.M.BROWN,T.GRIFFIN JR.TGATLING,G.GRIFFIN,A.HALL III,E.T.RILEY) | Big Sean Feat. Chris Brown & Ty Dolla $ign<br>G.O.O.D./DEF JAM | 28 | 7 |

## TOP R&B/HIP-HOP ALBUMS™

| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION / IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
|---|---|---|---|---|
| HOT SHOT DEBUT | 1 | **JANET** #1 1 WK<br>RHYTHM NATION/BMG | Unbreakable | 1 |
| NEW | 2 | **TAMAR BRAXTON**<br>STREAMLINE/EPIC | Calling All Lovers | 1 |
| 3 | 3 | **THE WEEKND**<br>XO/REPUBLIC | Beauty Behind The Madness | 6 |
| 2 | 4 | **DRAKE & FUTURE**<br>A-1/FREEBANDZ/YOUNG MONEY/CASH MONEY/EPIC/REPUBLIC | What A Time To Be Alive | 3 |
| 1 | 5 | **FETTY WAP**<br>RGF/300/AG | Fetty Wap | 2 |
| 4 | 6 | **BRYSON TILLER**<br>TRAPSOUL/RCA | TRAPSOUL | 2 |
| 5 | 7 | **MAC MILLER**<br>WARNER BROS. | GO:OD AM | 3 |
| 7 | 8 | **FUTURE**<br>A-1/FREEBANDZ/EPIC | DS2 | 12 |
| 6 | 9 | **DR. DRE**<br>AFTERMATH/INTERSCOPE/IGA | Compton | 9 |
| NEW | 10 | **KYLE**<br>SUPERDUPER/HOMEBOY/INDIE-POP | Smyle | 1 |
| 9 | 11 | **DRAKE** ▲<br>YOUNG MONEY/CASH MONEY/REPUBLIC | If You're Reading This It's Too Late | 35 |
| 13 | 12 | **TYRESE**<br>VOLTRON RECORDZ | Black Rose | 13 |
| 12 | 13 | **J. COLE** ●<br>DREAMVILLE/ROC NATION/COLUMBIA | 2014 Forest Hills Drive | 44 |
| 11 | 14 | **TRAVI$ SCOTT**<br>GRAND HUSTLE/EPIC | Rodeo | 5 |
| 14 | 15 | **PRINCE**<br>NPG | HITnRUN: Phase One | 4 |
| 16 | 16 | **SCARFACE**<br>LET'S TALK/BROTHER MOB/BMG | Deeply Rooted | 5 |
| 20 | 17 | **LEON BRIDGES**<br>LISASAWYER63/COLUMBIA | Coming Home | 16 |
| 21 | 18 | **SOUNDTRACK**<br>20TH CENTURY FOX/COLUMBIA | Empire: Original Soundtrack From Season 1 | 31 |
| 8 | 19 | **AVANT**<br>MO-B | The VIII | 2 |
| 19 | 20 | **JILL SCOTT**<br>BLUES BABE/ATLANTIC/AG | Woman | 11 |
| 18 | 21 | **KENDRICK LAMAR**<br>TOP DAWG/AFTERMATH/INTERSCOPE/IGA | To Pimp A Butterfly | 30 |
| 17 | 22 | **LIL DICKY**<br>DAVID BURD/CMSN | Professional Rapper | 10 |
| 26 | 23 | **A$AP ROCKY**<br>A$AP WORLDWIDE/POLO GROUNDS/RCA | AT.LONG.LAST.A$AP | 20 |
| 36 | 24 | **SOUNDTRACK** GG<br>SHADY/INTERSCOPE/IGA | Southpaw | 11 |
| 25 | 25 | **RAE SREMMURD**<br>EARDRUMA/INTERSCOPE/IGA | SremmLife | 40 |

## HOT R&B SONGS™

| LAST WEEK | THIS WEEK | TITLE / IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
|---|---|---|---|---|
| 1 | 1 | **THE HILLS** #1 4 WKS<br>XO/REPUBLIC | The Weeknd | 20 |
| 2 | 2 | **CAN'T FEEL MY FACE**<br>XO/REPUBLIC | The Weeknd | 16 |
| 3 | 3 | **HERE**<br>EP ENTERTAINMENT/DEF JAM | Alessia Cara | 19 |
| 4 | 4 | **CLASSIC MAN**<br>WONDALAND/EPIC | Jidenna Feat. Roman GianArthur | 29 |
| 5 | 5 | **LIQUOR**<br>RCA | Chris Brown | 15 |
| 6 | 6 | **DON'T**<br>TRAPSOUL/RCA | Bryson Tiller | 13 |
| 7 | 7 | **THE FIX**<br>RECORDS | Nelly Feat. Jeremih | 8 |
| 8 | 8 | **ABOUT YOU**<br>SONGBOOK/ATLANTIC | Trey Songz | 14 |
| NEW | 9 | **PLAYER**<br>RCA | Tinashe Feat. Chris Brown | 1 |
| 9 | 10 | **ACQUAINTED**<br>XO/REPUBLIC | The Weeknd | 6 |
| 10 | 11 | **TELL YOUR FRIENDS**<br>XO/REPUBLIC | The Weeknd | 7 |
| 14 | 12 | **I'M UP**<br>ARTCLUB/MAYBACH/ATLANTIC | Omarion Feat. Kid Ink & French Montana | 10 |
| 11 | 13 | **DARK TIMES**<br>XO/REPUBLIC | The Weeknd Feat. Ed Sheeran | 6 |
| 16 | 14 | **NO SLEEEP**<br>RHYTHM NATION/BMG | Janet Feat. J. Cole | 16 |
| 12 | 15 | **REAL LIFE**<br>XO/REPUBLIC | The Weeknd | 6 |
| 13 | 16 | **PRISONER**<br>XO/REPUBLIC | The Weeknd Feat. Lana Del Rey | 6 |
| 25 | 17 | **BURNITUP!**<br>RHYTHM NATION/BMG | Janet Feat. Missy Elliott | 2 |
| NEW | 18 | **EXCHANGE**<br>TRAPSOUL/RCA | Bryson Tiller | 1 |
| 15 | 19 | **SHAMELESS**<br>XO/REPUBLIC | The Weeknd | 6 |
| 18 | 20 | **PARADISE**<br>MICK SCHULTZ/DEF JAM | Jeremih | 16 |
| 20 | 21 | **L$D**<br>A$AP WORLDWIDE/POLO GROUNDS/RCA | A$AP Rocky | 17 |
| 17 | 22 | **LOSERS**<br>XO/REPUBLIC | The Weeknd Feat. Labrinth | 6 |
| 23 | 23 | **SHAME**<br>VOLTRON RECORDZ/CAPITOL | Tyrese | 18 |
| 19 | 24 | **ANGEL**<br>XO/REPUBLIC | The Weeknd | 6 |
| 22 | 25 | **COFFEE**<br>BYSTORM/BLACK ICE/RCA | Miguel | 23 |


SMALLZ & RASKIND

# Tinashe's Top 10 Debut

"Player," the latest single from **Tinashe** (above), arrives at No. 9 on the Hot R&B Songs chart, her best debut yet. Sales for "Player" (which features **Chris Brown**) provide the bulk its of points, with 24,000 downloads logged during the tracking week ending Oct. 8, according to Nielsen Music (enough for a No. 4 bow on R&B Digital Songs). Tinashe reached No. 3 on Hot R&B Songs in 2014 with her first chart hit, "2 On" (featuring **Schoolboy Q**). The new entrance extends Brown's lead for most top 10s to 15 on the 3-year-old hybrid tally. (**Drake** follows with nine.) "Player" previews Tinashe's forthcoming sophomore album, *Joyride*.

On Top R&B/Hip-Hop Albums, **Janet Jackson** nabs her seventh No. 1 with the bow of *Unbreakable* (109,000 sold). Coming in at No. 2 is **Tamar Braxton**'s *Calling All Lovers* (38,000). It follows her No. 1-debuting *Love and War* in 2013 (114,000 sold in its first week). While current single "Catfish" dips one spot (37-38) in its second week on the Mainstream R&B/Hip-Hop airplay chart, album cut "King" is the third charting single overall from the set, entering R&B Digital Songs at No. 19. The first *Lovers* track to chart was lead single "If I Don't Have To," which reached No. 6 on Adult R&B (Aug. 15).

Elsewhere on the R&B/hip-hop charts, Drake earns two new airplay No. 1s as "Hotline Bling" crowns both Rhythmic (3-1) and R&B/Hip-Hop Airplay (2-1). On the latter, he extends his lead for most No. 1s (17). On Rhythmic, he's now tied with **Rihanna** for the second-most chart-toppers (11), inching toward **Usher**'s reign (13).

*—Amaya Mendizabal*

**HOT R&B/HIP-HOP SONGS:** The week's most popular current R&B/hip-hop songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. **TOP R&B/HIP-HOP ALBUMS:** The week's most popular current R&B/hip-hop albums, ranked by sales data as compiled by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Streaming activity data is converted to album sales units using a ratio of 1,500 streams = 1 album sale. Current albums are defined as titles newly released in the past 2 years, or catalog titles with renewed consumer interest. **HOT R&B SONGS:** The week's most popular current R&B songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Charts are posted on billboard.com/biz every Tuesday at 24 hours a day, 7 days a week. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

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## HOT LATIN SONGS™

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE CERTIFICATION / PRODUCER (SONGWRITER) | Artist / IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
|---|---|---|---|---|---|---|
| 2 | 1 | 1 | #1 2 WKS DG **GINZA** SKY.MOSTLY (I.A.OSORIO BALVIN,R.RAMIREZ SUAREZ,D.CANO RIOS,S.VILLADA HOYOS,C.A.PATINO GOMEZ) | J Balvin CAPITOL LATIN/UMLE | 1 | 12 |
| 1 | 2 | 2 | **EL PERDON** SAGA WHITEBLACK (N.RIVERA CAMINERO,SAGA WHITEBLACK,J.D.MEDINA VELEZ,T.THOMAS,T.THOMAS,MARTY JAMES,E.M.IGLESIAS) | Nicky Jam & Enrique Iglesias CODISCOS/LA INDUSTRIA/SONY MUSIC LATIN | 1 | 36 |
| 4 | 3 | 3 | **PROPUESTA INDECENTE** A.SANTOS (A.SANTOS) | Romeo Santos SONY MUSIC LATIN | 1 | 116 |
| 5 | 4 | 4 | **SUNSET** T.JOHNSTON (C.E.REYES ROSADO,N.RIVERA CAMINERO,O.R.BURRELL,L.T.JOHNSTON,N.SILVERA) | Farruko Featuring Shaggy & Nicky Jam SONY MUSIC LATIN | 4 | 11 |
| 3 | 5 | 5 | **LA GOZADERA** MOTIFF,S.GEORGE (A.HERNANDEZ DELGADO,R. M.MARTINEZ AMEY,A.GONZALEZ ARROYO) | Gente de Zona Featuring Marc Anthony MAGNUS/SONY MUSIC LATIN | 2 | 24 |
| 8 | 6 | 6 | **BORRO CASSETTE** THE RUDE BOYS (J.L.LONDONO ARIAS,D.CANO RIOS,K.MAURICIO JIMENEZ,B.SNAIDER LEZCANO) | Maluma SONY MUSIC LATIN | 6 | 12 |
| 6 | 8 | 7 | **TE METISTE** J.GONZALEZ (S.MERCADO) | Ariel Camacho y Los Plebes del Rancho DEL | 2 | 33 |
| 9 | 9 | 8 | **HILITO** A.SANTOS,J.CHEVERE (A.SANTOS) | Romeo Santos SONY MUSIC LATIN | 4 | 43 |
| 7 | 7 | 9 | **PIENSALO** S.LIZARRAGA,BANDA SINALOENSA MS (H.PALENCIA CISNEROS) | Banda Sinaloense MS de Sergio Lizarraga REMEX | 6 | 15 |
| 10 | 10 | 10 | **CUAL ADIOS** R.VERDUZCO (FATO) | Banda Clave Nueva de Max Peraza TALENT MUSIC GROUP/FONOVISA/UMLE | 7 | 21 |
| HOT SHOT DEBUT | | 11 | **FIESTA [REMIX]** NOT LISTED (NOT LISTED) | Bomba Estereo & Will Smith SONY MUSIC LATIN | 11 | 1 |
| 14 | 12 | 12 | **DESPUES DE TI QUIEN** A.VALDES (I.CHAVEZ ESPINOZA) | La Adictiva Banda San Jose de Mesillas ANVAL/SONY MUSIC LATIN | 12 | 10 |
| 11 | 11 | 13 | **AUNQUE AHORA ESTES CON EL** J.TIRADO CASTANEDA (J.E.MURGUIA PEDRAZA,M.L.ARRIAGA) | Calibre 50 DISA/UMLE | 9 | 17 |
| 21 | 18 | 14 | AG **PONGAMONOS DE ACUERDO** J.ALVAREZ (A.OLIVAS) | Julion Alvarez y Su Norteno Banda FONOVISA/UMLE | 14 | 6 |
| 17 | 17 | 15 | **SE VA MURIENDO MI ALMA** L.LUNA DIAZ (M.A.SOLIS) | La Septima Banda HYPHY/ALIANZA/FONOVISA/UMLE | 15 | 8 |
| 22 | 19 | 16 | **NO VALORASTE** R.TAPIA (R.TAPIA) | Roberto Tapia FONOVISA/UMLE | 16 | 9 |
| 13 | 16 | 17 | **MI VICIO MAS GRANDE** A.LIZARRAGA,J.LIZARRAGA (L.L.DIAZ,J.INZUNZA FAVELA) | Banda El Recodo de Cruz Lizarraga FONOVISA/UMLE | 9 | 24 |
| 12 | 14 | 18 | **BADDEST GIRL IN TOWN** M.MOUPONDO,A.COTOI (A.C.PEREZ,M.MOUPONDO,M.MOUPONDO,A.COTOI,J.L.MORERA LUNA,J.C.GARCIA,J.MARTINEZ GOMEZ) | Pitbull Featuring Mohombi & Wisin MR. 305/SONY MUSIC LATIN | 12 | 15 |
| 47 | 23 | 19 | SG **TE BUSCO** NOT LISTED (NOT LISTED) | Cosculluela / Nicky Jam ROTTWEILAS | 19 | 3 |
| 15 | 13 | 20 | **LA MORDIDITA** Y.ROMERO,A.RAYO GIBO (P.CAPO,J.GOMEZ,Y.ROMERO,B.LUENGO,R.MARTIN) | Ricky Martin Featuring Yotuel SONY MUSIC LATIN | 6 | 21 |
| 16 | 15 | 21 | **EL TAXI** DJ CHINO,J.GOMEZ MARTINEZ (E.BONNER,TAYLOR,S.KUNBAR),L.WILLIS,A.C.PEREZ,J.C.GARCIA,D.GARCIA,W.A.REYNA,J.MARTINEZ GOMEZ) | Pitbull Featuring Sensato & Osmani Garcia FAMOUS ARTIST/MR. 305/SONY MUSIC LATIN | 13 | 25 |
| 30 | 22 | 22 | **CHOCA** LUNY TUNES (O.J.VALLE VEGA,E.F.VAZQUEZ,F.SALDANA,V.CABRERAS) | Plan B PINA/SONY MUSIC LATIN | 22 | 7 |
| 19 | 21 | 23 | **AHORA QUE TE VAS** CHRISTIAN DANIEL,A.TORRES-ABREU CASTRO,CHRIS JEDAY,J.REYES COPELLO (CHRISTIAN DANIEL,J.A.A.TORRES-ABREU CASTRO,C.E.ORTIZ REVERA) | Christian Daniel SUMMA | 17 | 11 |
| 18 | 20 | 24 | **CONFESION** F.CAMACHO TIRADO (D.SIERRA) | La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE | 16 | 20 |
| 35 | 29 | 25 | **NADA MAS POR ESO** L.LUNA DIAZ (L.L.DIAZ,J.O.TARAZON) | Luis Coronel EMPIRE PRODUCTIONS/DEL | 25 | 4 |
| 20 | 24 | 26 | **NO ME LLAMAS** J.P.MORALES PEREZ (D.J.CEPEDA MATOS,J.A.A.TORRES-ABREU CASTRO,J.I.SANTANA LUGO,X.MONTALVO VEGA,J.P.MORALES PEREZ,S.RAMIREZ LOPEZ) | Gocho "El Lapiz de Platino" MELODIAS DE ORO/SONY MUSIC LATIN | 20 | 18 |
| - | 37 | 27 | **EL VAIVEN** C.JEDAY (R.L.AYALA RODRIGUEZ,C.JEDAY) | Daddy Yankee EL CARTEL/CAPITOL LATIN/UMLE | 27 | 2 |
| 27 | 25 | 28 | **UN BESO** SANTANA THE GOLDEN BOY (J.D.LGANDARILLA,J.A.A.TORRES-ABREU CASTRO,J.I.SANTANA LUGO,X.MONTALVO VEGA,J.P.MORALES PEREZ,D.J.CEPEDA MATOS) | Baby Rasta & Gringo GANDA/SONY MUSIC LATIN | 25 | 6 |
| 26 | 28 | 29 | **PARA QUE AMARTE** H.NOVOA (L.L.DIAZ,J.INZUNZA FAVELA) | La Maquinaria Nortena AZTECA/FONOVISA/UMLE | 26 | 8 |
| - | 50 | 30 | **QUE SE SIENTA EL DESEO** LOS LEGENDARIOS (J.L.MORERA LUNA,L.A.O'NEILL,M.A.RAMIREZ CARRASQUILLO,R.MARTIN,V.R.TORRES BETANCOURT) | Wisin Featuring Ricky Martin SONY MUSIC LATIN | 30 | 2 |
| 24 | 31 | 31 | **SI LO HACEMOS BIEN** SANTANA THE GOLDEN BOY (D.J.CEPEDA MATOS,J.A.A.TORRES-ABREU CASTRO,J.I.SANTANA LUGO,S.RAMIREZ LOPEZ,I.SALINAS MONTES) | Wisin MELODIAS DE ORO/SONY MUSIC LATIN | 12 | 12 |
| 33 | 33 | 32 | **A QUE NO ME DEJAS** S.KRYS,A.SANZ (A.SANZ) | Alejandro Sanz Featuring Alejandro Fernandez UNIVERSAL MUSIC LATINO/UMLE | 32 | 5 |
| 23 | 26 | 33 | **MUCHACHITA LINDA** J.L.GUERRA SEIJAS (J.L.GUERRA SEIJAS) | Juan Luis Guerra 440 CAPITOL LATIN/UMLE | 23 | 16 |
| - | 44 | 34 | **EL MISMO SOL** THE MONSTERS & STRANGERZ,S.TRIEBEL,A.ZUCKOWSKI (A.T.SOLER,S.TRIEBEL,A.ZUCKOWSKI) | Alvaro Soler Featuring Jennifer Lopez TRIEBEL & ZUCKOWSKI/AIRFORCE1/UNIVERSAL MUSIC LATINO/UMLE | 34 | 2 |
| 31 | 32 | 35 | **NO QUERIA ENGANARTE** M.SANCHEZ (W.CASTILLO UTRIA) | Victor Manuelle KIYAVI/SONY MUSIC LATIN | 31 | 8 |
| - | 46 | 36 | **POR QUE ME ILUSIONASTE?** R.VALENZUELA (B.SANDOVAL) | Remmy Valenzuela TONS REKORDZ/FONOVISA/UMLE | 36 | 2 |
| 28 | 27 | 37 | **TE ACUERDAS DE TU AMIGA** J.A.INZUNZA,R.ORRANTIA (J.A.INZUNZA FABELA,L.L.DIAZ) | Adriel Favela GERENCIA360 | 27 | 8 |
| 41 | 36 | 38 | **ECOS DE AMOR** F.T.SMITH,I.E.HUERTA UECKE (J.REEVES,R.WESTBERG,D.LEVERETT,J.HUERTA UECKE,J.EDUARDO HUERTA UECKE) | Jesse & Joy WARNER LATINA | 36 | 3 |
| 36 | 30 | 39 | **QUIERO OLVIDAR** SHINE,MONTANA (J.D.ALVAREZ,K.D.GINORIO,A.LOZADA-ALGARIN,N.DIAZ-MARTINEZ) | J Alvarez ON TOP OF THE WORLD | 30 | 7 |
| 25 | 35 | 40 | **BACK IT UP** ILYA (S.KOTECHA,I.SALMANZADEH,A.C.PEREZ,G.R.ROJAS) | Prince Royce Featuring Jennifer Lopez & Pitbull SONY MUSIC LATIN/RCA | 19 | 19 |
| 34 | 40 | 41 | **UN DESENGANO** C.PRIMAVERA (C.ALAFFA,J.J.PAEZ) | Conjunto Primavera Featuring Ricky Munoz FONOVISA/UMLE | 30 | 12 |
| 39 | 38 | 42 | **VOLVER A COMENZAR** S.GEORGE (A.LUCIA) | Marc Anthony SONY MUSIC LATIN | 38 | 8 |
| 32 | 34 | 43 | **PICKY** PREDIKADOR (E.MIRANDA,V.DELGADO) | Joey Montana CAPITOL LATIN/UMLE | 32 | 9 |
| 48 | 39 | 44 | **Y POR LO PRONTO** A.OLIVAS (A.OLIVAS) | Alfredo Olivas SAHUARO/SONY MUSIC LATIN | 39 | 4 |
| NEW | | 45 | **YO NO CREO EN LOS HOMBRES** F.CAVAZOS,F.JIMENEZ,GIUSEPPE D. (J.E.MURGUIA PEDRAZA,M.L.ARRIAGA) | Diana Reyes DR PROMOTIONS | 45 | 1 |
| NEW | | 46 | **SE ME VE LO MEXICANO** NOT LISTED (NOT LISTED) | La Arrolladora Banda el Limon de Rene Camacho DISA/UMLE | 46 | 1 |
| 37 | 41 | 47 | **UNAS HELADAS** C.FELIX (C.FELIX) | Grupo Maximo Grado AFINARTE/SONY MUSIC LATIN | 34 | 17 |
| 42 | 42 | 48 | **BAILAME** W.POLANCO,DAWIN (ALEX SENSATION,L.VEGUILLA MALAVE,O.R.BURRELL,O.ROSARIO) | Alex Sensation Featuring Yandel & Shaggy EONE | 42 | 3 |
| NEW | | 49 | **RECUERDAME** E.I.ROSSE (P.ALBORAN) | Pablo Alboran WARNER LATINA | 49 | 1 |
| NEW | | 50 | **Y QUE HA SIDO DE TI?** NOT LISTED (NOT LISTED) | Chuy Lizarraga y Su Banda Tierra Sinaloense DISA/UMLE | 50 | 1 |

## TOP LATIN ALBUMS™

| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION / IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
|---|---|---|---|---|
| 1 | 1 | #1 2 WKS **LA MAQUINARIA NORTENA** AZTECA/FONOVISA/UMLE | Ya Dime Adios | 2 |
| HOT SHOT DEBUT | 2 | **ENIGMA NORTENO** MENDIETA/FONOVISA/UMLE | La Vida del Rey | 1 |
| 9 | 3 | GG **JUAN GABRIEL** SONY MUSIC LATIN | Mis Numero 1... 40 Aniversario | 62 |
| 8 | 4 | **BANDA SINALOENSE MS DE SERGIO LIZARRAGA** LIZOS | En Vivo: Guadalajara - Monterrey | 6 |
| 6 | 5 | **JUAN GABRIEL** △ FONOVISA/UMLE | Los Duo | 35 |
| 5 | 6 | **ROMEO SANTOS** ② SONY MUSIC LATIN | Formula: Vol. 2 | 85 |
| 2 | 7 | **JULIO IGLESIAS** JUNGLE AIRE/SONY MUSIC LATIN | Mexico | 2 |
| 4 | 8 | **PITBULL** FAMOUS ARTIST/MR. 305/SONY MUSIC LATIN | Dale | 12 |
| 7 | 9 | **IL VOLO** SONY MUSIC LATIN | Grande Amore | 2 |
| 10 | 10 | **GERARDO ORTIZ** BAD SIN/DEL/SONY MUSIC LATIN | Hoy Mas Fuerte | 21 |
| 11 | 11 | **WISIN** SONY MUSIC LATIN | Los Vaqueros: La Trilogia | 5 |
| NEW | 12 | **FONSECA** PROYECTO NASH/HANDY/SONY MUSIC LATIN | Conexion | 1 |
| 18 | 13 | **MARCO ANTONIO SOLIS** FONOVISA/UMLE | 15 Inolvidables | 48 |
| 26 | 14 | **CALIBRE 50** DISA/UMLE | Lo Mejor de | 36 |
| 13 | 15 | **SELENA** CAPITOL LATIN/UMLE | Lo Mejor de... | 28 |
| 12 | 16 | **MARC ANTHONY** ② SONY MUSIC LATIN | 3.0 | 100 |
| 15 | 17 | **JOAN SEBASTIAN** MUSART/SONY MUSIC LATIN | Lo Esencial de Joan Sebastian: Sentimental | 20 |
| 14 | 18 | **JOAN SEBASTIAN** MUSART/SONY MUSIC LATIN | Personalidad | 20 |
| 19 | 19 | **RICKY MARTIN** △ SONY MUSIC LATIN | A Quien Quiera Escuchar | 35 |
| 23 | 20 | **ARIEL CAMACHO Y LOS PLEBES DEL RANCHO** DEL/SONY MUSIC LATIN | El Karma | 40 |
| 17 | 21 | **JULION ALVAREZ Y SU NORTENO BANDA** ○ FONOVISA/UMLE | El Aferrado | 29 |
| 21 | 22 | **VARIOUS ARTISTS** FONOVISA/UMLE | Las Bandas Romanticas de America 2015 | 38 |
| 25 | 23 | **JOAN SEBASTIAN** MUSART/SONY MUSIC LATIN | Lo Esencial de Joan Sebastian: Secreto de Amor | 20 |
| 24 | 24 | **VARIOUS ARTISTS** FONOVISA/UMLE | 20 Corridos Bien Perrones | 62 |
| 16 | 25 | **GLORIA TREVI** UNIVERSAL MUSIC LATINO/UMLE | El Amor | 7 |

## LATIN POP DIGITAL SONGS™

| LAST WEEK | THIS WEEK | TITLE / IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
|---|---|---|---|---|
| RE | 1 | #1 1 WK **FIESTA [REMIX]** SONY MUSIC LATIN | Bomba Estereo & Will Smith | 2 |
| 1 | 2 | **BAILANDO** REPUBLIC/UMLE | Enrique Iglesias Feat. Descemer Bueno & Gente de Zona | 82 |
| 2 | 3 | **VIVIR MI VIDA** SONY MUSIC LATIN | Marc Anthony | 129 |
| NEW | 4 | **VOY A OLVIDARTE** SONY MUSIC LATIN | Reik | 1 |
| 3 | 5 | **LA MORDIDITA** SONY MUSIC LATIN | Ricky Martin Feat. Yotuel | 21 |
| 4 | 6 | **HIPS DON'T LIE** EPIC | Shakira Feat. Wyclef Jean | 301 |
| 7 | 7 | **HEROE** INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE | Enrique Iglesias | 301 |
| 6 | 8 | **WAKA WAKA (THIS TIME FOR AFRICA)** EPIC/SONY MUSIC LATIN | Shakira Feat. Freshlyground | 283 |
| 5 | 9 | **TUYO** LAKESHORE | Rodrigo Amarante | 6 |
| 8 | 10 | **EL MISMO SOL** TRIEBEL & ZUCKOWSKI/AIRFORCE1/UNIVERSAL MUSIC LATINO/UMLE | Alvaro Soler Feat. Jennifer Lopez | 7 |
| 9 | 11 | **LIVIN' LA VIDA LOCA** C2/COLUMBIA/SONY MUSIC LATIN | Ricky Martin | 300 |
| 10 | 12 | **AHORA QUE TE VAS** SUMMA | Christian Daniel | 10 |
| 13 | 13 | **SUERTE** EPIC/SONY MUSIC LATIN | Shakira | 301 |
| 12 | 14 | **ME VOY ENAMORANDO** MACHETE/UMLE | Chino & Nacho Feat. Farruko | 26 |
| 16 | 15 | **CONGA** EPIC/LEGACY | Miami Sound Machine | 256 |
| 14 | 16 | **MI VERDAD** WARNER LATINA | Mana Feat. Shakira | 35 |
| 19 | 17 | **LOCO** UNIVERSAL MUSIC LATINO/UMLE | Enrique Iglesias Feat. Romeo Santos | 111 |
| 15 | 18 | **DIMELO** COLUMBIA/SONY MUSIC LATIN | Marc Anthony | 286 |
| 18 | 19 | **MUY DENTRO DE MI** COLUMBIA/SONY MUSIC LATIN | Marc Anthony | 54 |
| 17 | 20 | **BAJITO** UNIVERSAL MUSIC LATINO/UMLE | Jencarlos Canela Feat. Ky-Mani Marley | 19 |
| 23 | 21 | **COMO LA FLOR** CAPITOL LATIN/UMLE | Selena | 89 |
| 20 | 22 | **BIDI BIBI BOM BOM** EMI LATIN/CAPITOL LATIN/UMLE | Selena | 52 |
| RE | 23 | **ECOS DE AMOR** WARNER LATINA | Jesse & Joy | 3 |
| 25 | 24 | **LA TORTURA** EPIC/SONY MUSIC LATIN | Shakira Feat. Alejandro Sanz | 288 |
| 22 | 25 | **LA BAMBA** DEL-FI/RHINO | Ritchie Valens | 101 |



ALAN SILFEN

# Will Smith Returns

**Will Smith** gets the party started as his new collaboration with Colombian group **Bomba Estereo**, "Fiesta (Remix)," debuts at No. 11 on Hot Latin Songs, ending Smith's nearly decadelong hiatus on *Billboard*'s music charts.

Smith (above right, with Bomba Estereo) has been absent since early 2006, when his track "Switch" wrapped its chart run. "Fiesta" is also Smith's fourth entry on Hot Latin Songs.

The surprise track was released Oct. 2 and logged 843,000 U.S. streams in the tracking week ending Oct. 8 (according to Nielsen Music), aiding in its arrival. The electro-pop tune re-enters at No. 1 on Latin Pop Digital Songs (the original version of the song spent a week at No. 20 in March), selling 5,000 downloads. Bomba Estereo is nominated for two Latin Grammy Awards: record of the year for the original version of "Fiesta" and best alternative music album for *Amanecer*.

Elsewhere on Hot Latin Songs, rapper **Cosculluela** makes his first top 20 trip as "Te Busco" (with **Nicky Jam**) rises 23-19. The Puerto Rican MC first appeared on the list in 2010 when "Prrrum" (featuring **Wisin & Yandel**) reached No. 36. Streaming was the main cause for the new song's climb, accounting for 48 percent of the total points contributing to its rank on the hybrid chart (which blends radio, sales and streaming). The rise gives Nicky Jam his fourth top 20 hit.

Lastly, regional Mexican group **Enigma Norteno** takes the top debut on Top Latin Albums, bowing at No. 2 with *La Vida del Rey* (1,000 sold in the week ending Oct. 8). It's both the best opening week and rank of the band's three charted albums.

*—Amaya Mendizabal*

**HOT LATIN SONGS:** The week's most popular current Latin songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. **TOP LATIN ALBUMS:** The week's most popular current Latin albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. **LATIN POP DIGITAL SONGS:** The week's top-downloaded Latin pop songs, ranked by sales data as compiled by Nielsen Music. See Charts Legend on billboard.com/biz for complete rules and explanations.

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SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

PROMOTION

billboard



STEPHEN SONDHEIM

# Seven Decades of Musical Theatre

On October 30, Billboard will publish a **Stephen Sondheim: Seven Decades of Musical Theatre** special feature celebrating this incomparable theatre icon during his 85th birthday year. A Pulitzer Prize, multiple-Grammy and Academy Award winner and Kennedy Center Honoree, Sondheim has received nine Tony Awards (including a special 2008 Lifetime Achievement Tony) and is recognized the world-over as Musical Theatre's preeminent composer and lyricist.

**Please join Billboard in congratulating Mr. Sondheim's extraordinary achievements as he is commemorated with this special feature.**

**COVER DATE**
11/14

**STREET DATE**
11/8

**AD CLOSE**
10/20


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## HOT CHRISTIAN SONGS™

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE CERTIFICATION / PRODUCER (SONGWRITER) | Artist / IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
|---|---|---|---|---|---|---|
| 1 | 1 | 1 | **OCEANS (WHERE FEET MAY FAIL)** ▲ #1 53 WKS<br>M.G.CHISLETT (M.CROCKER,J.HOUSTON,S.LIGTHELM) | Hillsong UNITED<br>HILLSONG/SPARROW/CAPITOL CMG | 1 | 108 |
| 4 | 2 | 2 | **FIRST**<br>P.MABURY,J.INGRAM (L.DAIGLE,P.MABURY,J.INGRAM,M.L.C.FIELDES,H.BENTLEY) | Lauren Daigle<br>CENTRICITY | 2 | 20 |
| 2 | 3 | 3 | **BROTHER**<br>E.CASH,D.TOZER,NEEDTOBREATHE (N.RINEHART,W.RINEHART,G.DEGRAW) | NEEDTOBREATHE Featuring Gavin DeGraw<br>ATLANTIC/WORD-CURB | 1 | 43 |
| 3 | 4 | 4 | **FLAWLESS**<br>B.GLOVER,D.GARCIA (B.MILLARD,M.SCHEUCHZER,N.COCHRAN,R.SHAFFER,B.GRAUL,S.J.OLDS,D.A.GARCIA,B.GLOVER) | MercyMe<br>FAIR TRADE | 2 | 27 |
| 6 | 6 | 5 | **FEEL IT**<br>D.GARCIA,TOBYMAC (T.MCKEEHAN,D.A.GARCIA,C.R.BARLOWE) | tobyMac Featuring Mr. Talkbox<br>FOREFRONT/CAPITOL CMG | 5 | 14 |
| 7 | 5 | 6 | **TOUCH THE SKY**<br>J.HOUSTON,M.G.CHISLETT (J.HOUSTON,D.THOMAS,M.G.CHISLETT) | Hillsong UNITED<br>HILLSONG/SPARROW/CAPITOL CMG | 3 | 29 |
| 10 | 9 | 7 | **SAME POWER**<br>S.MOSLEY (J.CAMP,J.INGRAM) | Jeremy Camp<br>STOLEN PRIDE/SPARROW/CAPITOL CMG | 7 | 16 |
| 8 | 8 | 8 | **HOLY SPIRIT**<br>I.ESKELIN (B.J.TORWALT,K.TORWALT) | Francesca Battistelli<br>FERVENT/WORD-CURB | 2 | 33 |
| 5 | 7 | 9 | **AT THE CROSS (LOVE RAN RED)**<br>E.CASH (M.ARMSTRONG,E.CASH,C.TOMLIN,M.REDMAN,J.MYRIN) | Chris Tomlin<br>SIXSTEPS/SPARROW/CAPITOL CMG | 5 | 40 |
| - | 28 | 10 | **GOOD GOOD FATHER**<br>R. COPPERMAN (J.P.M.BARRETT,T.BROWN) | Chris Tomlin<br>SIXSTEPS/SPARROW/CAPITOL CMG | 10 | 2 |
| 17 | 14 | 11 | **THE RIVER**<br>C.WEDGEWORTH (J.FELIZ,C.WEDGEWORTH,J.SILVERBERG) | Jordan Feliz<br>CENTRICITY | 11 | 6 |
| 12 | 11 | 12 | **MY STORY**<br>J.REDMON (M.WEAVER,J.INGRAM) | Big Daddy Weave<br>FERVENT/WORD-CURB | 11 | 14 |
| 13 | 12 | 13 | **JUST BE HELD**<br>M.A.MILLER (M.HALL,B.HERMS,M.WEST) | Casting Crowns<br>BEACH STREET/REUNION/PLG | 12 | 15 |
| 19 | 16 | 14 | **AIR I BREATHE**<br>S.MOSLEY (M.KEARNEY,S.MOSLEY) | Mat Kearney<br>AWARE/REPUBLIC/INPOP | 14 | 17 |
| 15 | 13 | 15 | **LIFT YOUR HEAD WEARY SINNER (CHAINS)**<br>C.PASCHALL,E.CASH,D.CROWDER (E.CASH,D.CROWDER,S.PHILPOTT) | Crowder<br>SIXSTEPS/SPARROW/CAPITOL CMG | 13 | 17 |
| 11 | 15 | 16 | **THAT WAS THEN, THIS IS NOW**<br>B.GLOVER (J.WILSON,B.GLOVER) | Josh Wilson<br>SPARROW/CAPITOL CMG | 11 | 26 |
| 14 | 17 | 17 | **PRODIGAL**<br>S.MOSLEY (D.FREY,B.MCDONALD,S.MOSLEY) | Sidewalk Prophets<br>WORD-CURB | 14 | 18 |
| 16 | 18 | 18 | **CAST MY CARES**<br>C.BROWN (D.B.NEESMITH,S.TINNESZ,C.BROWN) | Finding Favour<br>GOTEE | 15 | 24 |
| 20 | 19 | 19 | **THERE IS POWER**<br>L.L.BREWSTER,C.WEDGEWORTH (L.L.BREWSTER,M.L.C.FIELDES) | Lincoln Brewster<br>INTEGRITY | 19 | 21 |
| 21 | 21 | 20 | **NO LONGER SLAVES**<br>C.GREELY,B.STRAND (J.HESLER,B.JOHNSON,J.CASE) | Bethel Music Feat. Johnathan David & Melissa Hesler<br>BETHEL | 20 | 27 |
| 18 | 20 | 21 | **EXHALE**<br>M.BRONLEEWE (T.A.LEE,M.ARMSTRONG,J.SILVERBERG) | Plumb<br>CURB | 12 | 22 |
| 26 | 23 | 22 | **DELIVERER**<br>P.MOAK (M.MAHER,N.RINEHART,W.RINEHART) | Matt Maher<br>ESSENTIAL/PLG | 22 | 14 |
| 22 | 22 | 23 | **YOU WILL NEVER RUN**<br>G.GILKESON,B.SHIVE (REND COLLECTIVE) | Rend Collective<br>CAPITOL CMG | 19 | 16 |
| 29 | 26 | 24 | **YOU ARE LOVED**<br>C.BROWN (C.CLEVELAND,K.WILLIAMS,J.ZEGAN,J.SOJKA) | Stars Go Dim<br>WORD-CURB | 24 | 4 |
| 23 | 24 | 25 | **UNCOMFORTABLE**<br>!LLMIND,G.LAMBRITH (A.MINEO,K.J.POLLARD,R.IBANGA JR.,G.LAMBRITH,J.PRIELOZNY,G.AZUCENA) | Andy Mineo<br>REACH | 20 | 9 |

## TOP CHRISTIAN ALBUMS™

| LAST WEEK | THIS WEEK | ARTIST / IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
|---|---|---|---|---|
| HOT SHOT DEBUT | 1 | **GATEWAY WORSHIP** #1 1 WK<br>GATEWAY CREATE/PLG | Walls | 1 |
| 3 | 2 | **VARIOUS ARTISTS**<br>PLG/WORD-CURB/CAPITOL CMG | WOW Hits 2016 | 2 |
| NEW | 3 | **FOR TODAY**<br>NUCLEAR BLAST | Wake | 1 |
| 1 | 4 | **AMANDA COOK**<br>BETHEL/PLG | Brave New World | 2 |
| 4 | 5 | **TOBYMAC**<br>FOREFRONT/CAPITOL CMG | This Is Not A Test | 9 |
| 7 | 6 | **CASTING CROWNS**<br>BEACH STREET/REUNION/PLG | Thrive | 86 |
| 6 | 7 | **LAUREN DAIGLE**<br>CENTRICITY/CAPITOL CMG | How Can It Be | 27 |
| 9 | 8 | **GG VARIOUS ARTISTS**<br>MARANATHA!/CAPITOL CMG | Top 25 Praise Songs: 2016 Edition | 6 |
| 12 | 9 | **THIRD DAY**<br>ESSENTIAL/PLG | Lead Us Back: Songs Of Worship | 32 |
| 2 | 10 | **BUILDING 429**<br>ESSENTIAL/PLG | Unashamed | 3 |
| 5 | 11 | **ANDY MINEO**<br>REACH | Uncomfortable | 3 |
| NEW | 12 | **CAPITAL KINGS**<br>GOTEE/PLG | II | 1 |
| 17 | 13 | **HILLSONG UNITED**<br>HILLSONG/SPARROW/CAPITOL CMG | Empires | 20 |
| RE | 14 | **VARIOUS ARTISTS**<br>MARANATHA!/CAPITOL CMG | Top 25 Praise Songs: 2015 Edition | 37 |
| 8 | 15 | **MERCYME**<br>FAIR TRADE/PLG | Welcome To The New | 79 |
| 29 | 16 | **ALABAMA**<br>CRACKER BARREL/TGA/GAITHER/CAPITOL CMG | Angels Among Us: Hymns & Gospel Favorites | 53 |
| 19 | 17 | **BETHEL MUSIC**<br>BETHEL/PLG | We Will Not Be Shaken | 38 |
| 18 | 18 | **JEREMY CAMP**<br>STOLEN PRIDE/SPARROW/CAPITOL CMG | I Will Follow | 36 |
| 31 | 19 | **REND COLLECTIVE**<br>REND FAMILY/SPARROW/CAPITOL CMG | As Family We Go | 7 |
| 28 | 20 | **MATT MAHER**<br>ESSENTIAL/PLG | Saints And Sinners | 30 |
| 25 | 21 | **CHRIS TOMLIN**<br>SIXSTEPS/SPARROW/CAPITOL CMG | Love Ran Red | 50 |
| 27 | 22 | **THE COLLINGSWORTH FAMILY**<br>STOWTOWN/PLG | That Day Is Coming | 2 |
| 16 | 23 | **CROWDER**<br>SIXSTEPS/SPARROW/CAPITOL CMG | Neon Steeple | 72 |
| 41 | 24 | **VARIOUS ARTISTS**<br>STAR SONG/CAPITOL CMG | 20 #1's: Christian | 2 |
| 13 | 25 | **SOUNDTRACK**<br>REUNION/PLG | War Room | 7 |

## HOT GOSPEL SONGS™

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE CERTIFICATION / PRODUCER (SONGWRITER) | Artist / IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
|---|---|---|---|---|---|---|
| 1 | 1 | 1 | **WANNA BE HAPPY?** #1 6 WKS<br>K.FRANKLIN,S.MARTIN (K.FRANKLIN,A.GREEN) | Kirk Franklin<br>FO YO SOUL/RCA/RCA INSPIRATION | 1 | 6 |
| 2 | 2 | 2 | **WORTH**<br>A.BROWN,J.SAVAGE (A. BROWN) | Anthony Brown & group therAPy<br>KEY OF A/VMAN/TYSCOT | 1 | 24 |
| 4 | 4 | 3 | **# WAR**<br>C.JENKINS,R.EAST (C.JENKINS) | Charles Jenkins & Fellowship Chicago<br>INSPIRED PEOPLE | 2 | 49 |
| 3 | 3 | 4 | **INTENTIONAL**<br>T.GREENE,V.NAVEJAR (T.GREENE) | Travis Greene<br>RCA INSPIRATION | 1 | 23 |
| 5 | 5 | 5 | **WORTH FIGHTING FOR**<br>A.W.LINDSEY (B.C.WILSON,A.LINES) | Brian Courtney Wilson<br>MOTOWN GOSPEL | 3 | 36 |
| 6 | 6 | 6 | **YES YOU CAN**<br>A.W.LINDSEY (C.DIXSON,M.L.SAPP) | Marvin Sapp<br>RCA INSPIRATION | 3 | 35 |
| 9 | 9 | 7 | **FILL ME UP**<br>M.BOONE,C.CARTER (W.A.REAGAN) | Casey J<br>MARQUIS BOONE/TYSCOT | 1 | 53 |
| 8 | 7 | 8 | **I LUH GOD**<br>W.CAMPBELL,L.DANIELS (W.CAMPBELL,E.M.ATKINS-CAMPBELL,L.A.DANIELS) | Erica Campbell Featuring Big Shizz<br>MY BLOCK/EONE | 1 | 28 |
| 12 | 10 | 9 | **ALL THE GLORY**<br>T.MALLOY,L.WILSON (T.MALLOY) | Alexis Spight<br>UNCLE G | 9 | 27 |
| 11 | 8 | 10 | **GOTTA HAVE YOU**<br>W.CAMPBELL,P.MORTON (PJ MORTON,J.MCREYNOLDS,W.CAMPBELL) | Jonathan McReynolds<br>TEHILLAH/LIGHT | 8 | 28 |
| 14 | 12 | 11 | **I'M GOOD**<br>R.JERKINS (R.JERKINS,J.AUSTIN,T.BOWMAN, JR.,M.WINANS, JR.,L.WARE,A.ROSS) | Tim Bowman Jr.<br>LIFESTYLE | 11 | 15 |
| 13 | 14 | 12 | **SEND THE RAIN**<br>W.D.MCDOWELL,C.BOGAN III (W.D.MCDOWELL,W.MCMILLAN) | William McDowell<br>DELIVERY ROOM/EONE | 12 | 22 |
| 18 | 17 | 13 | **YOU LOVE ME (BEST OF MY LOVE)**<br>R.ROBINSON (M.WHITE,A.MCKAY) | Anita Wilson<br>MOTOWN GOSPEL | 13 | 6 |
| 15 | 13 | 14 | **EVERYTHING'S COMING UP JESUS!**<br>M.WHITFIELD (C.JONES,L.SLOAN,A.HAMBRICK,M.SPENCE) | Livre<br>GLORY 2 GLORY/MBK | 13 | 20 |
| 16 | 16 | 15 | **JESUS SAVES**<br>V.MITCHELL (T.COBBS) | Tasha Cobbs<br>MOTOWN GOSPEL | 3 | 22 |
| 17 | 15 | 16 | **I'M YOURS**<br>K.BOWIE,C.CARTER (C.J.JOBBS) | Casey J<br>MARQUIS BOONE/TYSCOT | 15 | 6 |
| 21 | 18 | 17 | **OVERFLOW**<br>V.MITCHELL (W.A.REAGAN) | Tasha Cobbs<br>MOTOWN GOSPEL | 11 | 16 |
| - | 25 | 18 | **PLACE CALLED VICTORY**<br>D.KIPPING (D.KIPPING,D.BROWN JR.) | Deon Kipping<br>RCA INSPIRATION | 18 | 6 |
| 22 | 19 | 19 | **THANK YOU JESUS (THAT'S WHAT HE'S DONE)**<br>A.A.WARD (M.BUTLER,R.SEARIGHT) | Kim Burrell<br>SHANACHIE | 16 | 10 |
| 20 | 21 | 20 | **KING OH KING**<br>K.SHELTON (K.SHELTON,M.BROWN CLARK,K.RINGGOLD) | Maurette Brown Clark<br>SRT | 20 | 5 |
| 19 | 20 | 21 | **DESTINY**<br>E.BROWN (T.E.ATKINS-CAMPBELL,R.SMITH,E.BROWN) | Tina Campbell<br>GEETREE | 15 | 12 |
| 24 | 22 | 22 | **RESTORE ME AGAIN**<br>D.HADDON,M.HODGE (D.HADDON,D.BLUMFIELD) | Deitrick Haddon<br>DHVISIONS/MANHADDON/EONE | 22 | 8 |
| - | 24 | 23 | **YOU ARE AWESOME (AWESOME GOD)**<br>T.SNEED (M.MCDOWELL,T.SNEED) | Troy Sneed<br>EMTRO GOSPEL | 22 | 8 |
| NEW | | 24 | **LIKE NO OTHER**<br>D.WEATHERSPOON (B.CAGE) | Byron Cage<br>NORY B | 24 | 1 |
| RE-ENTRY | | 25 | **PRESSURE**<br>J.MCREYNOLDS (J.MCREYNOLDS) | Jonathan McReynolds<br>TEHILLAH/LIGHT | 9 | 6 |

## TOP GOSPEL ALBUMS™

| LAST WEEK | THIS WEEK | ARTIST / IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
|---|---|---|---|---|
| 1 | 1 | **JONATHAN MCREYNOLDS** #1 3 WKS<br>TEHILLAH/LIGHT/EONE | Life Music: Stage Two | 3 |
| 2 | 2 | **TASHA COBBS**<br>MOTOWN GOSPEL/CAPITOL CMG | One Place Live | 7 |
| 3 | 3 | **ANTHONY BROWN & GROUP THERAPY**<br>KEY OF A/VMAN/TYSCOT/TASEIS | Everyday Jesus | 12 |
| 4 | 4 | **JOHN P. KEE**<br>KEE/MOTOWN GOSPEL/CAPITOL CMG | Level Next | 2 |
| 7 | 5 | **VARIOUS ARTISTS**<br>MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA | WOW Gospel 2015 | 36 |
| 11 | | **TAMELA MANN**<br>TILLYMANN | Best Days | 141 |
| 10 | 7 | **MARVIN SAPP**<br>RCA INSPIRATION/RCA | You Shall Live | 19 |
| 9 | 8 | **KAREN CLARK-SHEARD**<br>KAREW/EONE | Destined To Win | 12 |
| 17 | | **CASEY J**<br>MARQUIS BOONE/TYSCOT/TASEIS | The Truth | 25 |
| 19 | | **GG KIM BURRELL**<br>SHANACHIE | A Different Place | 5 |
| 14 | | **TASHA COBBS**<br>MOTOWN GOSPEL/CAPITOL CMG | Grace (EP) | 139 |
| 12 | 12 | **ISRAEL & NEW BREED**<br>RGM NEW BREED/RCA INSPIRATION/PLG | Covered: Alive In Asia | 11 |
| 18 | 13 | **ALEXIS SPIGHT**<br>UNCLE G/EONE | Dear Diary | 6 |
| 22 | | **ERICA CAMPBELL**<br>MY BLOCK/EONE | Help 2.0 | 28 |
| RE | | **MEL HOLDER**<br>PSALMIST/MEGAWAVE | Back To Basics: Music Book, Vol. II | 13 |
| 23 | | **CHARLES JENKINS & FELLOWSHIP CHICAGO**<br>INSPIRED PEOPLE/MOTOWN GOSPEL/CAPITOL CMG | Any Given Sunday | 30 |
| 5 | 17 | **TIFF JOY**<br>WALKWAY/TYSCOT/TASEIS | TIFF JOY | 2 |
| 15 | 18 | **TRAVIS GREENE**<br>RCA INSPIRATION/RCA | Intentional (EP) | 7 |
| RE | | **VARIOUS ARTISTS**<br>EONE | Billboard #1 Gospel Hits | 38 |
| 24 | 20 | **FRED HAMMOND**<br>F HAMMOND/RCA INSPIRATION/RCA | I Will Trust | 47 |
| 20 | 21 | **RICHARD SMALLWOOD**<br>MOTOWN GOSPEL/CAPITOL CMG | The Best Of Richard Smallwood | 2 |
| RE | | **VARIOUS ARTISTS**<br>MOTOWN GOSPEL/CAPITOL CMG | Icon: Gospel Worship | 17 |
| 25 | 23 | **BRIAN COURTNEY WILSON**<br>MOTOWN GOSPEL/CAPITOL CMG | Worth Fighting For | 31 |
| RE | | **RICHARD SMALLWOOD WITH VISION**<br>RCA INSPIRATION/RCA | Anthology: Live | 13 |
| 6 | 25 | **LIZ VICE**<br>RAMSEUR | There's A Light | 2 |




# Daigle's First With 'First'

"First" marks a first for **Lauren Daigle** as the track becomes her maiden No. 1 on Christian Airplay (2-1), up by 10 percent to 9 million audience impressions, according to Nielsen Music. "First," which Daigle co-wrote, is the second single from her debut album, *How Can It Be*, following the No. 6-peaking title track. The set ranks at No. 7 on Top Christian Albums after hitting No. 1 (May 2) and has sold 113,000 to date.

On Christian Digital Songs, **Chris Tomlin**'s "Good Good Father" debuts at No. 1 (8,000 first-week downloads sold), marking his fourth leader on the list. On Hot Christian Songs, it flies 28-10, becoming his record-breaking 22nd top 10; he passes **Casting Crowns** and **MercyMe**, each with 21. "What an honor to be part of carrying this song," Tomlin tells *Billboard*. "God is a good father, and I think people need to hear that. It's a beautiful thing to lead the song on tour each night, seeing people experience the heart and power of those words."

Tomlin's "Father" is one of three currently charting versions. **Housefires**' take jumps 36-32 in its 14th week on Hot Christian Songs, while **Zealand Worship**'s interpretation steps 48-41 on Christian Airplay. Interest in the song, written by **Pat Barrett** and **Tony Brown**, began in churches in Atlanta, where Housefires is based. Tomlin's wife, **Lauren**, heard it while attending a conference in the city and, inspired by it, came home and convinced her husband to record it. —*Jim Asker*

**HOT CHRISTIAN SONGS:** The week's most popular current Christian songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. **TOP CHRISTIAN ALBUMS:** The week's top-selling current Christian albums, ranked by sales data as compiled by Nielsen Music. **HOT GOSPEL SONGS:** The week's most popular current gospel songs, ranked by radio airplay audience impressions as measured by Nielsen Music, sales data as compiled by Nielsen Music and streaming activity data by online music sources tracked by Nielsen Music. **TOP GOSPEL ALBUMS:** The week's top-selling current gospel albums, ranked by sales data as compiled by Nielsen Music. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

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## HOT DANCE/ELECTRONIC SONGS™

| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE CERTIFICATION / PRODUCER (SONGWRITER) | Artist / IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
|---|---|---|---|---|---|---|
| 1 | 1 | 1 | **LEAN ON** ▲ #1 13 WKS<br>DJ SNAKE,DIPLO,P.MECKSEPER (K.M.ORSTED,W.S.E.GRIGAHCINE,T.W.PENTZ,P.MECKSEPER) | Major Lazer & DJ Snake Featuring MØ<br>MAD DECENT | 1 | 32 |
| 2 | 2 | 2 | **WHERE ARE U NOW** ▲2<br>SKRILLEX,DIPLO (S.MOORE,T.W.PENTZ,J.BIEBER,J.BOYD,K.RUBIN,J.WARE) | Skrillex & Diplo With Justin Bieber<br>MAD DECENT/OWSLA/ATLANTIC | 1 | 33 |
| 3 | 3 | 3 | AG **HOW DEEP IS YOUR LOVE**<br>CALVIN HARRIS,DISCIPLES,L.WROLDSEN (CALVIN HARRIS,N.DUVALL,G.KOOLMAN,L.MCDERMOTT,L.WROLDSEN) | Calvin Harris & Disciples<br>FLY EYE/COLUMBIA | 3 | 12 |
| 4 | 4 | 4 | **HEY MAMA** ▲<br>D.GUETTA,AFROJACK,G.KTUNFORTE.DEAN (D.GUETTA,G.KTUINFORT,N.VAN DE WALL,E.DEAN,B.REINHA,S.DOUGLAS,CE.MARAJ) | David Guetta Feat. Nicki Minaj, Bebe Rexha & Afrojack<br>WHAT A MUSIC/PARLOPHONE/ATLANTIC | 1 | 46 |
| 6 | 6 | 5 | **POWERFUL**<br>DIPLO,PICARD BROTHERS (T.W.PENTZ,M.PICARD,C.PICARD,O.RILEY,I.JUBER,F.HALL,E.J.GOULDING) | Major Lazer Feat. Ellie Goulding & Tarrus Riley<br>MAD DECENT/INTERSCOPE | 5 | 19 |
| 5 | 5 | 6 | **YOU KNOW YOU LIKE IT** ▲<br>DJ SNAKE (A.DEWJI-FRANCIS,G.REID) | DJ Snake & AlunaGeorge<br>INTERSCOPE | 2 | 43 |
| 7 | 9 | 7 | **HOLD MY HAND**<br>STARSMITH,J.PATTERSON (J.G.LYNNE,J.PATTERSON,I.WROLDSEN,J.BENNETT) | Jess Glynne<br>ATLANTIC | 6 | 28 |
| 8 | 7 | 8 | **OMEN**<br>DISCLOSURE (G.LAWRENCE,H.LAWRENCE,J.NAPIER,S.SMITH) | Disclosure Featuring Sam Smith<br>METHOD/PMR/CAPITOL | 5 | 11 |
| 11 | 11 | 9 | **ROSES**<br>THE CHAINSMOKERS (A.TAGGART,E.MANCEL) | The Chainsmokers Featuring ROZES<br>DISRUPTOR/COLUMBIA | 9 | 17 |
| - | 48 | 10 | DG SG **BROKEN ARROWS**<br>NOT LISTED (NOT LISTED) | Avicii<br>PRMD/ISLAND/REPUBLIC | 10 | 2 |
| 40 | 8 | 11 | **MAGNETS**<br>DISCLOSURE (G.LAWRENCE,H.LAWRENCE,J.NAPIER,E.M.L.YELICH-O'CONNOR) | Disclosure Featuring Lorde<br>METHOD/PMR/CAPITOL | 8 | 3 |
| 13 | 13 | 12 | **SOMETHING BETTER**<br>AUDIEN (N.RATHBUN,P.HANNA,T.BIRD) | Audien Featuring Lady Antebellum<br>ASTRALWERKS/CAPITOL | 12 | 13 |
| 12 | 14 | 13 | **SUGAR**<br>D.BIERBRODT,G.KRAMER,J.DOHR,R.SCHULZ (F.J.BAUTISTA,N.PEREZ,R.R.BRYANT) | Robin Schulz Featuring Francesco Yates<br>TONSPIEL/ATLANTIC | 12 | 11 |
| 15 | 18 | 14 | **WAITING FOR LOVE**<br>AVICII,S.A.FAKIR,V.PONTARE,MARTIN GARRIX (S.ALDRED,S.A.FAKIR,V.PONTARE,T.BERGLING,MARTIN GARRIX) | Avicii<br>PRMD/ISLAND/REPUBLIC | 7 | 21 |
| 10 | 12 | 15 | **BEAUTIFUL NOW**<br>ZEDD,ROCKMAFIA (A.ZASLAVSKI,T.JAMES,A.ARMATO,D.CHILD,J.BELLION) | Zedd Featuring Jon Bellion<br>INTERSCOPE | 5 | 22 |
| 14 | 15 | 16 | **AIN'T NOBODY (LOVES ME BETTER)**<br>F.JAEHN (D.J.WOLINSKI) | Felix Jaehn Feat. Jasmine Thompson<br>L'AGENTUR/CASABLANCA/REPUBLIC | 10 | 22 |
| 16 | 19 | 17 | **EASY LOVE**<br>SIGALA (B.GORDY JR.,A.J.MIZELL,F.J.PERREN,D.RICHARDS) | Sigala<br>MINISTRY OF SOUND | 16 | 6 |
| 19 | 27 | 18 | **FOR A BETTER DAY**<br>AVICII,A.EBERT (A.EBERT,T.BERGLING) | Avicii<br>PRMD/ISLAND/REPUBLIC | 17 | 6 |
| 44 | 17 | 19 | **HOLDING ON**<br>DISCLOSURE (G.LAWRENCE,H.LAWRENCE,G.PORTER,J.NAPIER) | Disclosure Featuring Gregory Porter<br>METHOD/PMR/CAPITOL | 17 | 20 |
| 18 | 22 | 20 | **HERE FOR YOU**<br>KYGO (KYGO,E.HENDERSON) | Kygo Featuring Ella Henderson<br>ULTRA/RCA | 12 | 5 |
| 20 | 21 | 21 | **SHOW ME LOVE**<br>S.FELDT (A.GEORGE,F.MCFARLANE) | Sam Feldt Featuring Kimberly Anne<br>SPINNIN'/POLYDOR/4TH & BROADWAY/ISLAND/REPUBLIC | 13 | 19 |
| 25 | 23 | 22 | **DESSERT**<br>DAWIN (D.POLANCO) | Dawin<br>CASABLANCA/REPUBLIC | 22 | 19 |
| 22 | 24 | 23 | **PEANUT BUTTER JELLY**<br>GALANTIS,SVIDDEN (A.E.BELL,P.L.HURTT,C.KARLSSON,L.EKLOW,M.SORBARA,H.JONBACK,J.KOITZSCH) | Galantis<br>BIG BEAT/ATLANTIC | 18 | 25 |
| 17 | 20 | 24 | **SUMMERTHING!**<br>AFROJACK,GLADIUS (N.VAN DE WALL,J.WONG,M.TAYLOR) | Afrojack Featuring Mike Taylor<br>WALL/PM:AM/DEF JAM | 8 | 16 |
| HOT SHOT DEBUT | | 25 | **TALK TO MYSELF**<br>NOT LISTED (NOT LISTED) | Avicii<br>PRMD/ISLAND/REPUBLIC | 25 | 1 |
| 21 | 26 | 26 | **COMING OVER**<br>D.H.FRANCIS,KYGO (D.H.FRANCIS,KYGO,J.HERSEY) | Dillon Francis & Kygo Feat. James Hersey<br>MAD DECENT/COLUMBIA | 16 | 8 |
| - | 40 | 27 | **WE ALL FALL DOWN**<br>A-TRAK,C.ENEMY (A.MACKLOVITCH,J.A.LIDERDALE,D.MACKLOVITCH,C.NITTA) | A-Trak Featuring James Lidell<br>FOOL'S GOLD | 27 | 2 |
| 34 | 37 | 28 | **OCEAN DRIVE**<br>A.DYMENT,J.JONES (A.G.DYMENT,H.RISTON,T.F.KWONG WAH ALUO,J.NORTON) | Duke Dumont<br>BLASE BOYS CLUB/TURBO/ASTRALWERKS/CAPITOL | 28 | 9 |
| - | 16 | 29 | **NOCTURNAL**<br>DISCLOSURE (G.LAWRENCE,H.LAWRENCE,J.NAPIER,A.TESFAYE) | Disclosure Featuring The Weeknd<br>METHOD/PMR/CAPITOL | 16 | 2 |
| 29 | 29 | 30 | **BURIAL**<br>YOGI,SKRILLEX,MOODY GOOD,TROLLPHACE (S.MOORE,Y.TULSIANI,T.THORNTON,A.THIIK,C.NICOLAIDES,D.BLAKE) | Yogi, Skrillex, Pusha T, Moody Good & Trollphace<br>OWSLA | 23 | 14 |
| RE-ENTRY | | 31 | **PURE GRINDING**<br>AVICII (T.BERGLING,K.FOGELMARK,A.NEDLER,E.JOHNSON JR.) | Avicii<br>PRMD/ISLAND/REPUBLIC | 30 | 4 |
| NEW | | 32 | **GONNA LOVE YA**<br>NOT LISTED (NOT LISTED) | Avicii<br>PRMD/ISLAND/REPUBLIC | 32 | 1 |
| 33 | 36 | 33 | **UNCONDITIONAL**<br>R.WATTS,NERVO (A.BAGGE,R.WATTS,M.NERVO,L.NERVO) | Ultra Nate<br>BLUFIRE/PEACE BISQUIT | 33 | 6 |
| 38 | 43 | 34 | **LOVE IS FREE**<br>ROBYN,LA BAGATELLE MAGIQUE (ROBYN,C.FALK,M.JAGERSTEDT,N.A.YEPEZ,C.FARRAR) | Robyn & La Bagatelle Magique Feat. Maluca<br>KONICHIWA/CHERRYTREE/INTERSCOPE | 34 | 5 |
| 30 | 35 | 35 | **OLD THING BACK**<br>T.STRAETE LAGERGREN (S.STRAETE LAGERGREN,C.WALLACE,S.COMBS,J.ATKINS,R.ELLIS,N.A.GLOVER,J.KNIGHT,C.E.THOMPSON) | Matoma & The Notorious B.I.G. Feat. Ja Rule & Ralph Tresvant<br>BAD BOY/BIG BEAT/ATLANTIC | 25 | 10 |
| 28 | 34 | 36 | **BE RIGHT THERE**<br>DIPLO,C.T.TATHAM,R.SPEARMAN,V.G.BENFORD (T.W.PENTZ,C.T.TATHAM,R.SPEARMAN,V.G.BENFORD) | Diplo & Sleepy Tom<br>MAD DECENT | 22 | 6 |
| 32 | 38 | 37 | **BE TOGETHER**<br>DIPLO,A.SWANSON (T.W.PENTZ,WILD BELLE,A.SWANSON) | Major Lazer Featuring Wild Belle<br>MAD DECENT | 30 | 19 |
| 27 | 32 | 38 | **UNTIL YOU WERE GONE**<br>THE CHAINSMOKERS,TRITONAL (A.TAGGART,C.CISNEROS,D.REED,E.WARREN,C.T.AUSTIN,J.SCHARFF,A.WILLIAMS) | The Chainsmokers & Tritonal Feat. Emily Warren<br>DISRUPTOR/COLUMBIA | 27 | 3 |
| 31 | 41 | 39 | **DEVIL**<br>CASH CASH (J.P.MAKHLOUF,S.W.FRISCH,A.L.MAKHLOUF,N.HITCH,T.T.SMITH, JR.,B.R.SIMMONS, JR.) | Cash Cash Feat. Busta Rhymes, B.o.B & Neon Hitch<br>BIG BEAT/ATLANTIC/RRP | 28 | 9 |
| NEW | | 40 | **THE OTHER BOYS**<br>NERVO (M.NERVO,O.M.NERVO,N.RODGERS,F.FALKE) | Nervo Feat. Kylie Minogue, Jake Shears & Nile Rodgers<br>ULTRA | 40 | 1 |
| RE-ENTRY | | 41 | **THE HUM**<br>DIMITRI VEGAS,LIKE MIKE,U.OZCAN (DIMITRI VEGAS,LIKE MIKE,U.OZCAN) | Dimitri Vegas & Like Mike vs. Ummet Ozcan<br>CNR/SMASH THE HOUSE/ARMADA | 39 | 5 |
| 42 | 46 | 42 | **DISARM YOU**<br>KASKADE,N.MOTTE,F.BJARNSON (R.RADDON,F.BJARNSON,J.COLEMAN,J.JUBER,N.MOTTE) | Kaskade Featuring Ilsey<br>ARKADE/WARNER BROS. | 15 | 11 |
| 37 | 30 | 43 | **JADED**<br>DISCLOSURE (G.LAWRENCE,H.LAWRENCE,J.NAPIER,S.ROMAN) | Disclosure<br>METHOD/PMR/CAPITOL | 30 | 3 |
| NEW | | 44 | **YOU HAVE TO BELIEVE**<br>NOT LISTED (NOT LISTED) | Dave Aude Feat. Olivia Newton-John & Chloe Lattanzi<br>AUDACIOUS | 44 | 1 |
| NEW | | 45 | **SYNERGY**<br>C.C.ROSILLO,E.S.ALCIVAR (C.WATERS,C.C.ROSILLO,E.S.ALCIVAR) | Sted-E, Hybrid Heights & Crystal Waters<br>418 | 45 | 1 |
| NEW | | 46 | **TROUBLE**<br>NOT LISTED (NOT LISTED) | Avicii<br>PRMD/ISLAND/REPUBLIC | 46 | 1 |
| 24 | 42 | 47 | **AUTOMATIC**<br>S.ZHU (S.ZHU,S.SPARRO,A.DEWJI-FRANCIS,G.REID) | ZHU x AlunaGeorge<br>COLUMBIA | 24 | 3 |
| RE-ENTRY | | 48 | **NEVER FORGET YOU**<br>MNEK,ASTRONOMYY (U.OSISIOMA EMENIKE,A.DAVEY,Z.LARSSON) | Zara Larsson & MNEK<br>RECORD COMPANY TEN/EPIC | 47 | 2 |
| NEW | | 49 | **SUNSET JESUS**<br>NOT LISTED (NOT LISTED) | Avicii<br>PRMD/ISLAND/REPUBLIC | 49 | 1 |
| NEW | | 50 | **TRUE BELIEVER**<br>NOT LISTED (NOT LISTED) | Avicii<br>PRMD/ISLAND/REPUBLIC | 50 | 1 |

## TOP DANCE/ELECTRONIC ALBUMS™

| LAST WEEK | THIS WEEK | ARTIST CERTIFICATION / IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART |
|---|---|---|---|---|
| NEW | 1 | #1 1 WK **AVICII**<br>PRMD/ISLAND | Stories | 1 |
| 1 | 2 | **DISCLOSURE**<br>METHOD/PMR/CAPITOL | Caracal | 2 |
| 2 | 3 | **KASKADE**<br>AUDIO ARKADE/WARNER BROS. | Automatic | 2 |
| NEW | 4 | **CAPITAL KINGS**<br>GOTEE/PLG | II | 1 |
| RE | 5 | **PORTER ROBINSON**<br>SAMPLE SIZED/ASTRALWERKS | Worlds | 22 |
| 6 | 6 | **MAJOR LAZER**<br>MAD DECENT | Peace Is The Mission | 19 |
| NEW | 7 | **RUDIMENTAL**<br>MAJOR TOMS/BIG BEAT/AG | We The Generation | 1 |
| 7 | 8 | **ALINA BARAZ & GALIMATIAS**<br>ULTRA | Urban Flora (EP) | 21 |
| 8 | 9 | **LINDSEY STIRLING**<br>LINDSEYSTOMP | Shatter Me | 76 |
| 9 | 10 | **ODESZA**<br>FOREIGN FAMILY COLLECTIVE/COUNTER | In Return | 58 |
| NEW | 11 | **BORGORE**<br>BUYGORE | Keep It Sexy (EP) | 1 |
| NEW | 12 | **VARIOUS ARTISTS**<br>ALL TRAP MUSIC/AEI | All Trap Music, Vol. 4 | 1 |
| NEW | 13 | **SOUNDTRACK**<br>20TH CENTURY FOX/COLUMBIA | The Martian: Songs From | 1 |
| 4 | 14 | **PEACHES**<br>I U SHE | Rub | 2 |
| 10 | 15 | **ZEDD**<br>INTERSCOPE/IGA | True Colors | 21 |
| 11 | 16 | **SKRILLEX & DIPLO**<br>MAD DECENT/OWSLA/AG | Skrillex And Diplo Present Jack U | 33 |
| 21 | 17 | **COLTON DIXON**<br>19/SPARROW/CAPITOL CMG | The Calm Before The Storm | 4 |
| 17 | 18 | **YEARS & YEARS**<br>POLYDOR/INTERSCOPE/IGA | Communion | 13 |
| 13 | 19 | **JAMIE XX**<br>YOUNG TURKS | In Colour | 19 |
| 18 | 20 | **VARIOUS ARTISTS**<br>POWER MUSIC | Power Music: 55 Smash Hits!: Running Remixes | 60 |
| 14 | 21 | **SYLVAN ESSO**<br>PARTISAN | Sylvan Esso | 74 |
| NEW | 22 | **AUTRE NE VEUT**<br>DOWNTOWN | Age Of Transparency | 1 |
| 25 | 23 | **VARIOUS ARTISTS**<br>UNIVERSAL/SONY MUSIC/LEGACY | NOW That's What I Call Party Anthems 2 | 61 |
| 16 | 24 | **NERO**<br>VIRGIN/MTA/CHERRYTREE/INTERSCOPE/IGA | Between II Worlds | 4 |
| 15 | 25 | **PURITY RING**<br>4AD | Another Eternity | 32 |

## DANCE/MIX SHOW AIRPLAY™

| LAST WEEK | THIS WEEK | TITLE / IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
|---|---|---|---|---|
| 1 | 1 | #1 3 WKS **HOW DEEP IS YOUR LOVE**<br>FLY EYE/COLUMBIA | Calvin Harris & Disciples | 12 |
| 3 | 2 | **WHAT DO YOU MEAN?**<br>SCHOOLBOY/RAYMOND BRAUN/DEF JAM | Justin Bieber | 6 |
| 2 | 3 | **SOMETHING BETTER**<br>ASTRALWERKS/CAPITOL | Audien Feat. Lady Antebellum | 13 |
| 4 | 4 | **LOCKED AWAY**<br>KEMOSABE/RCA | R. City Feat. Adam Levine | 9 |
| 5 | 5 | **LEAN ON**<br>MAD DECENT | Major Lazer & DJ Snake Feat. MØ | 26 |
| 9 | 6 | GG **THE HILLS**<br>XO/REPUBLIC | The Weeknd | 5 |
| 6 | 7 | **PEANUT BUTTER JELLY**<br>BIG BEAT/ATLANTIC | Galantis | 11 |
| 11 | 8 | **BEAUTIFUL NOW**<br>INTERSCOPE | Zedd Feat. Jon Bellion | 19 |
| 18 | 9 | **HOLD MY HAND**<br>ATLANTIC | Jess Glynne | 15 |
| 16 | 10 | **OCEAN DRIVE**<br>BLASE BOYS CLUB/TURBO/ASTRALWERKS/CAPITOL | Duke Dumont | 7 |
| 12 | 11 | **WILDEST DREAMS**<br>BIG MACHINE/REPUBLIC | Taylor Swift | 5 |
| 10 | 12 | **CAN'T FEEL MY FACE**<br>XO/REPUBLIC | The Weeknd | 16 |
| 19 | 13 | **DOWNTOWN**<br>MACKLEMORE/WARNER BROS. | Macklemore & Ryan Lewis | 6 |
| 13 | 14 | **WHERE ARE U NOW**<br>MAD DECENT/OWSLA/ATLANTIC | Skrillex & Diplo With Justin Bieber | 28 |
| 17 | 15 | **BREAK THROUGH THE SILENCE**<br>SPINNIN' | Martin Garrix vs Matisse & Sadko | 7 |
| 25 | 16 | **EASY LOVE**<br>MINISTRY OF SOUND | Sigala | 3 |
| 8 | 17 | **GOOD FOR YOU**<br>INTERSCOPE | Selena Gomez Feat. A$AP Rocky | 13 |
| 22 | 18 | **DISARM YOU**<br>ARKADE/WARNER BROS. | Kaskade Feat. Ilsey | 9 |
| 15 | 19 | **CRASH 2.0**<br>KEMOSABE/KINDERGARTEN/BMG | Adventure Club vs Dallask | 5 |
| 21 | 20 | **PHOTOGRAPH**<br>ATLANTIC | Ed Sheeran | 11 |
| 23 | 21 | **SUGAR**<br>TONSPIEL/ATLANTIC | Robin Schulz Feat. Francesco Yates | 6 |
| 20 | 22 | **COOL FOR THE SUMMER**<br>SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD | Demi Lovato | 13 |
| 7 | 23 | **SWEET ESCAPE**<br>REFUNE/DEF JAM | Alesso Feat. Sirena | 17 |
| 27 | 24 | **LEVELS**<br>SAFEHOUSE/ISLAND/REPUBLIC | Nick Jonas | 4 |
| 31 | 25 | **ROSES**<br>DISRUPTOR/COLUMBIA | The Chainsmokers Feat. ROZES | 2 |



ALEX WESSELY

# The Start Of Avicii's *Stories*

**Avicii** (above) arrives at No. 1 on Top Dance/Electronic Albums with *Stories*, his much delayed follow-up to 2013's *True*. *Stories* starts with 11,000 copies sold, according to Nielsen Music — approximately one-fifth of the opening-week sum (50,000) of *True*. Still, nine tracks from *Stories* pepper Hot Dance/Electronic Songs, including "Broken Arrows," which slings 48-10. Featuring uncredited vocals from country star **Zac Brown**, "Arrows" bounds by 461 percent to 1.2 million U.S. streams and 403 percent to 15,000 downloads sold. "Arrows" is the new album's second top 10, following the No. 7-peaking "Waiting for Love," and Avicii's seventh overall, tying him with **Zedd** for the second-most top 10s since the chart's Jan. 26, 2013 launch. (**Calvin Harris** leads with eight.) Avicii also lands the chart's Hot Shot Debut with "Talk to Myself" at No. 25.

Speaking of the top 10 on Hot Dance/Electronic Songs, **The Chainsmokers** chug into the region with "Roses," featuring **Rozes** (11-9). It's the DJ duo's first top 10 trip since its debut hit, "#Selfie," spent two weeks at No. 1 in 2014. "Roses" blossoms by 10 percent in streaming (to 1.4 million) and 24 percent in sales (to 11,000).

On Dance Club Songs, **Olivia Somerlyn** summons her second No. 1 with "OXO" (3-1). Remixes from **David Morales**, **tyDi**, **Wideboys** and others help spur the song to the top. Somerlyn tells *Billboard* of the track, "I wrote it about the people who try to bring us down but actually end up making us stronger by forcing us to believe in ourselves."

—*Gordon Murray*

**HOT DANCE/ELECTRONIC SONGS:** The week's most popular current dance/electronic songs, ranked by radio airplay audience impressions as measured by Nielsen Music, streaming activity data by online music sources tracked by Nielsen Music, and reports from a national sample of club DJs. Songs are defined as current if they are available for sale or stream and receive radio airplay, DJ support or streaming activity. Songs that have been available for sale or stream for more than 18 months but still residing in the Billboard 200's top 100. **DANCE/MIX SHOW AIRPLAY:** The week's most popular current songs ranked by total weekly plays on 6 dance-formatted stations and mix show plays on 89 mainstream top 40 and select rhythmic stations that have submitted their hours of mix show programming, as monitored by Nielsen Music. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2015, Prometheus Global Media, LLC and Nielsen Music, Inc. All rights reserved.

SALES, AIRPLAY & STREAMING DATA COMPILED BY nielsen MUSIC

TERRY WYATT/GETTY IMAGES

## DANCE CLUB SONGS™

| LAST WEEK | THIS WEEK | TITLE / IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
|---|---|---|---|---|
| 3 | 1 | #1 1 WK **OXO** OLIVIA SOMERLYN | Olivia Somerlyn | 11 |
| 2 | 2 | **UNCONDITIONAL** BLUFIRE/PEACE BISQUIT | Ultra Nate | 9 |
| 4 | 3 | **LOVE IS FREE** KONICHIWA/CHERRYTREE/INTERSCOPE | Robyn & La Bagatelle Magique Featuring Maluca | 10 |
| 9 | 4 | GG **WHAT DO YOU MEAN?** SCHOOLBOY/RAYMOND BRAUN/DEF JAM | Justin Bieber | 5 |
| 8 | 5 | **THE OTHER BOYS** ULTRA | Nervo Feat. Kylie Minogue, Jake Shears & Nile Rodgers | 6 |
| 10 | 6 | **YOU HAVE TO BELIEVE** AUDACIOUS | Dave Aude Feat. Olivia Newton-John & Chloe Lattanzi | 5 |
| 11 | 7 | **SYNERGY** 418 | Sted-E, Hybrid Heights & Crystal Waters | 6 |
| 1 | 8 | **FEEL THE VIBE** YELLOW/SLAAG | Bob Sinclar Featuring Dawn Tallman | 8 |
| 7 | 9 | **OMEN** METHOD/PMR/CAPITOL | Disclosure Feat. Sam Smith | 9 |
| 14 | 10 | **WAS THAT ALL IT WAS** DIRTY DISCO | Dirty Disco Feat. Debby Holiday | 8 |
| 6 | 11 | **HOW DEEP IS YOUR LOVE** FLY EYE/COLUMBIA | Calvin Harris & Disciples | 10 |
| 19 | 12 | **HIGH OFF MY LOVE** CASH MONEY/REPUBLIC | Paris Hilton | 4 |
| 5 | 13 | **LOVE 3X** HOLLYWOOD | ZZ Ward | 10 |
| 13 | 14 | **THERE MUST BE LOVE** DEF MIX | David Morales & Janice Robinson | 10 |
| 21 | 15 | **TRUST YOU** EMBLEM/ATLANTIC | Rob Thomas | 5 |
| 17 | 16 | **SPARKS** RCA | Hilary Duff | 11 |
| 16 | 17 | **THE PARTY (THIS IS HOW WE DO IT)** SPINNIN'/POLYDOR/DEF JAM | Joe Stone Featuring Montell Jordan | 10 |
| 23 | 18 | **MY HOME** HAMMER | Twisted Dee & Spyglass Edmund Featuring Amuka | 7 |
| 27 | 19 | **FORGET TO BREATHE** 617 | Joe Bermudez Feat. Natasha Anderson | 5 |
| 18 | 20 | **SUMMERTHING!** WALL/PM:AM/DEF JAM | Afrojack Feat. Mike Taylor | 12 |
| 15 | 21 | **TEACHER** ISLAND/REPUBLIC | Nick Jonas | 10 |
| 29 | 22 | **SO F**KIN' ROMANTIC** RCA | Matthew Koma | 4 |
| 31 | 23 | **TAKE YOU OVER** ITHEBLEONAIRE | Bleona | 4 |
| 38 | 24 | **INSOMNIA 2.0** SONY MUSIC | Faithless | 2 |
| 30 | 25 | **THE FEELING** CARRILLO | Nadia Gattas | 5 |
| 37 | 26 | **THUNDER** DEF JAM | Leona Lewis | 3 |
| 34 | 27 | **ANDALE** CHA CHA HEELS | Altar & Jeanie Tracy | 4 |
| 40 | 28 | **LA JUNGLA** CARRILLO | Ralphi Rosario Feat. Julissa Veloz | 2 |
| 22 | 29 | **SUMMERTIME GIRL** SONY MUSIC | Sean Finn & Alexsai | 7 |
| 28 | 30 | **CAN'T FEEL MY FACE** XO/REPUBLIC | The Weeknd | 11 |
| HOT SHOT DEBUT | 31 | **OCEAN DRIVE** BLASE BOYS CLUB/TURBO/ASTRALWERKS/CAPITOL | Duke Dumont | 1 |
| 12 | 32 | **SOMETHING BETTER** ASTRALWERKS/CAPITOL | Audien Feat. Lady Antebellum | 13 |
| 20 | 33 | **WHAT A DAY** FANTINE | Fantine Feat. Wyclef Jean & El Cata | 14 |
| 42 | 34 | **27 CLUB** CHERRYTREE/INTERSCOPE | Ivy Levan | 3 |
| 24 | 35 | **EMERGENCY** RECORD COMPANY TEN/BIG BEAT/ATLANTIC | Icona Pop | 13 |
| 36 | 36 | **ALL I WANTED** BMAB | Claire Rasa | 7 |
| 26 | 37 | **COOL FOR THE SUMMER** SAFEHOUSE/ISLAND/REPUBLIC/HOLLYWOOD | Demi Lovato | 11 |
| 44 | 38 | **FLIP IT** VIRGIN/CAPITOL | Charlotte Devaney Feat. Snoop Dogg | 3 |
| 41 | 39 | **GOODBYE** FEDER/TIME/WARNER BROS. | Feder Featuring Lyse | 3 |
| 33 | 40 | **TWO MINDS** CHERRYTREE/INTERSCOPE | NERO | 7 |
| 39 | 41 | **I WANT YOU** AIR SUPPLY | Air Supply | 7 |
| 50 | 42 | **HEAVEN (BEAUTIFUL L!FE)** S-CURVE | Punch !nc. | 2 |
| NEW | 43 | **BOOMERANG** SAFFRON | Emin Feat. Nile Rodgers | 1 |
| NEW | 44 | **BOYS JUST WANNA HAVE FUN** THBREAKCO | Team Heart Break | 1 |
| 25 | 45 | **RED LIPS** FOD | Aggro Santos Feat. Andreea Banica | 12 |
| NEW | 46 | **RUN ON LOVE** RADIKAL | Lucas Nord Feat. Tove Lo | 1 |
| NEW | 47 | **TAKE ME HIGHER** FROM BEYOND TOMORROW | Nytrix | 1 |
| 45 | 48 | **PEANUT BUTTER JELLY** BIG BEAT/ATLANTIC | Galantis | 6 |
| 47 | 49 | **LEAN ON** MAD DECENT | Major Lazer & DJ Snake Feat. MO | 22 |
| 32 | 50 | **SWEET ESCAPE** REFUNE/DEF JAM | Alesso Feat. Sirena | 12 |

BOXSCORE: The top grossing concerts as reported by promoters, venues, managers and booking agents. Boxscores should be submitted to Bob Allen at bob.allen@billboard.com. DANCE CLUB SONGS: The week's most popular songs played in dance clubs, compiled from reports from a national sample of club DJs. See Chart Legend on billboard.com/biz for complete rules and explanations. © 2015, PROMETHEUS GLOBAL MEDIA, LLC and NIELSEN MUSIC, INC. All rights reserved.

# Boxscore

billboard
October 24 2015

LEGEND

Bullets indicate titles with greatest weekly gains.

**Album Charts**

- ● Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.
- ○ Latin albums certification for physical shipments & digital downloads of 30,000 units (Oro).
- △ Latin albums certification for physical shipments & digital downloads of 60,000 units (Platino). Numeral noted with Platino symbol indicates album's multiplatinum level.

**Digital Songs Charts**

- ● RIAA certification for 500,000 paid downloads and on-demand streams where 100 streams equal 1 download (Gold).
- ▲ RIAA certification for 1 million paid downloads and on-demand streams where 100 streams equal 1 download (Platinum). Numeral noted with Platinum symbol indicates song's multiplatinum level.

**Awards**

**PS** (PaceSetter for largest % album sales gain)
**GG** (Greatest Gainer for largest volume gain)
**DG** (Digital Sales Gainer)
**AG** (Airplay Gainer)
**SG** (Streaming Gainer)

Publishing song index available on **Billboard.com/biz.**

Visit **Billboard.com/biz** for complete rules and explanations.

## CONCERT GROSSES

| | GROSS / PER TICKET PRICE(S) | ARTIST / VENUE / DATE | ATTENDANCE / CAPACITY | PROMOTER |
|---|---|---|---|---|
| 1 | **$8,670,990** ($11,515,767 CANADIAN) $105.04/$37.27 | **TAYLOR SWIFT, VANCE JOY, SHAWN MENDES** ROGERS CENTRE, TORONTO OCT. 2-3 | 99,283 TWO SELLOUTS | THE MESSINA GROUP/AEG LIVE |
| 2 | **$5,654,156** (73,504,026 PESOS) $300/$37.69 | **JUAN GABRIEL** AUDITORIO NACIONAL, MEXICO CITY SEPT. 17, 19-20, 25-27 | 57,120 SIX SELLOUTS | IN-HOUSE |
| 3 | **$4,324,044** $201/$61 | **MARC ANTHONY** AMERICAN AIRLINES ARENA, MIAMI OCT. 2-3 | 34,564 TWO SELLOUTS | CARDENAS MARKETING NETWORK |
| 4 | **$3,452,940** $139.50/$97/$39.50 | **TAYLOR SWIFT, HAIM, VANCE JOY** SCOTTRADE CENTER, ST. LOUIS SEPT. 28-29 | 29,688 TWO SELLOUTS | THE MESSINA GROUP/AEG LIVE |
| 5 | **$3,024,480** $110/$90 | **AC/DC, VINTAGE TROUBLE** WRIGLEY FIELD, CHICAGO SEPT. 15 | 29,732 SELLOUT | JAM PRODUCTIONS |
| 6 | **$2,014,706** $358/$173 | **MADONNA** VERIZON CENTER, WASHINGTON, D.C. SEPT. 12 | 13,271 SELLOUT | LIVE NATION GLOBAL TOURING |
| 7 | **$1,955,240** (1,338,286,850 PESOS) $262.98/$36.01 | **KATY PERRY, TINASHE** PISTA ATLETICA, SANTIAGO, CHILE OCT. 6 | 23,438 SELLOUT | MOVE CONCERTS, DG MEDIOS Y ESPECTACULOS |
| 8 | **$1,950,500** $400/$25 | **CHAYANNE** COLISEO DE PUERTO RICO, SAN JUAN OCT. 2-3 | 25,542 27,605 TWO SHOWS | TONY MOJENA ENTERTAINMENT |
| 9 | **$1,941,750** $355/$40 | **MADONNA, MICHAEL DIAMOND** TD GARDEN, BOSTON SEPT. 26 | 12,780 SELLOUT | LIVE NATION GLOBAL TOURING |
| 10 | **$1,715,587** $249/$199/$99.50/$65 | **BIGBANG** STAPLES CENTER, LOS ANGELES OCT. 3 | 13,361 13,535 | LIVE NATION |
| 11 | **$1,683,210** ($2,235,390 CANADIAN) $74.92/$19.20 | **ONE DIRECTION, ICONA POP** CANADIAN TIRE CENTRE, OTTAWA, ONTARIO SEPT. 8-9 | 23,422 TWO SELLOUTS | LIVE NATION |
| 12 | **$1,682,655** $65 | **MUMFORD & SONS, THE VACCINES, JACK GARRATT** THE FORUM, INGLEWOOD, CALIF. AUG. 17-18 | 25,887 TWO SELLOUTS | LIVE NATION |
| 13 | **$1,621,784** $85 | **JEFF DUNHAM** PLANET HOLLYWOOD SHOWROOM, LAS VEGAS SEPT. 2-6, 18-20, 23-27, 30, OCT. 1-4 | 17,912, 21,940 18 SHOWS SIX SELLOUTS | AEG LIVE, TATE ENTERTAINMENT GROUP |
| 14 | **$1,619,760** ($2,141,373 CANADIAN) $135.40/$44.63 | **SHANIA TWAIN, GAVIN DEGRAW** SCOTIABANK SADDLEDOME, CALGARY, ALBERTA SEPT. 17-18 | 19,191 21,128 TWO SHOWS | AEG LIVE |
| 15 | **$1,566,321** $129.50/$99.50/$39.50 | **TAYLOR SWIFT, VANCE JOY** WELLS FARGO ARENA, DES MOINES, IOWA OCT. 8 | 13,969 SELLOUT | THE MESSINA GROUP/AEG LIVE |
| 16 | **$1,553,685** $75/$55/$35 | **FOO FIGHTERS, GARY CLARK JR.** THE FORUM, INGLEWOOD, CALIF. SEPT. 21-22 | 26,443 TWO SELLOUTS | LIVE NATION |
| 17 | **$1,533,590** ($2,018,336 CANADIAN) $645.85/$64.59 | **HEAVY MONTREAL FESTIVAL** PARC JEAN-DRAPEAU, MONTREAL AUG. 7-9 | 26,067 31,800 THREE DAYS | EVENKO, GREENLAND PRODUCTIONS |
| 18 | **$1,446,727** $69.50/$29.50 | **5 SECONDS OF SUMMER, HEY VIOLET** NIKON AT JONES BEACH THEATER, WANTAGH, N.Y. SEPT. 1-2 | 22,750 27,405 TWO SHOWS | LIVE NATION |
| 19 | **$1,434,010** $355/$40 | **MADONNA, MICHAEL DIAMOND** WELLS FARGO CENTER, PHILADELPHIA SEPT. 24 | 10,544 SELLOUT | LIVE NATION GLOBAL TOURING |
| 20 | **$1,423,320** (5,925,870 REAIS) $124.90/$31.22 | **SYSTEM OF A DOWN, DEFTONES** ARENA ANHEMBI, SÃO PAULO, BRAZIL SEPT. 25 | 25,289 27,500 | MOVE CONCERTS |
| 21 | **$1,406,214** $180.50/$46 | **RUSH** THE FORUM, INGLEWOOD, CALIF. AUG. 1 | 12,894 SELLOUT | LIVE NATION GLOBAL TOURING |
| 22 | **$1,401,719** $179/$59 | **RUSH** MGM GRAND GARDEN, LAS VEGAS JULY 25 | 13,434 SELLOUT | LIVE NATION GLOBAL TOURING |
| 23 | **$1,397,180** (4,549,434 NUEVOS SOLES) $253.06/$24.26 | **KATY PERRY** JOCKEY CLUB, LIMA, PERU SEPT. 22 | 15,635 SELLOUT | MOVE CONCERTS |
| 24 | **$1,371,635** $65/$45 | **PHISH** MANN CENTER FOR THE PERFORMING ARTS, PHILADELPHIA AUG. 11-12 | 24,904 TWO SELLOUTS | AEG LIVE |
| 25 | **$1,349,540** ($1,747,459 CANADIAN) $138.24/$45.56 | **SHANIA TWAIN, GAVIN DEGRAW** AIR CANADA CENTRE, TORONTO OCT. 11 | 14,639 SELLOUT | AEG LIVE |
| 26 | **$1,288,990** ($1,681,755 CANADIAN) $137.20/$45.22 | **SHANIA TWAIN, GAVIN DEGRAW** CENTRE VIDÉOTRON, QUEBEC CITY OCT. 9 | 13,284 SELLOUT | AEG LIVE |
| 27 | **$1,252,026** $69.50/$20 | **5 SECONDS OF SUMMER, HEY VIOLET** HOLLYWOOD CASINO AMPHITHEATRE, TINLEY PARK, ILL. AUG. 1-2 | 30,609 57,092 TWO SHOWS | LIVE NATION |
| 28 | **$1,233,650** ($1,759,823 AUSTRALIAN) $91.06/$70.03 | **MAROON 5, DIRTY LOOPS, CONRAD SEWELL** ALLPHONES ARENA, SYDNEY SEPT. 29 | 16,479 SELLOUT | LIVE NATION |
| 29 | **$1,223,091** $199/$59 | **MARC ANTHONY & CARLOS VIVES** ALLSTATE ARENA, ROSEMONT, ILL. SEPT. 25 | 12,207 12,867 | CARDENAS MARKETING NETWORK |
| 30 | **$1,209,200** $351/$66 | **MARC ANTHONY & CARLOS VIVES** AMWAY CENTER, ORLANDO OCT. 1 | 10,473 13,322 | CARDENAS MARKETING NETWORK, LIVE NATION |
| 31 | **$1,182,597** (19,951,946 PESOS) $59.28 | **SAM SMITH** AUDITORIO NACIONAL, MEXICO CITY SEPT. 22-23 | 19,948 20,677 TWO SHOWS | OCESA-CIE |
| 32 | **$1,124,163** $69.50/$29.50 | **5 SECONDS OF SUMMER, HEY VIOLET** HERSHEYPARK STADIUM, HERSHEY, PA. AUG. 29 | 22,151 24,077 | LIVE NATION |
| 33 | **$1,115,000** (4,465,120 REAIS) $149.83/$42.45 | **KATY PERRY, TINASHE** PEDREIRA PAULO LEMINSKI, CURITIBA, BRAZIL SEPT. 29 | 16,076 SELLOUT | MOVE CONCERTS |
| 34 | **$1,112,891** $149/$59 | **MARC ANTHONY & CARLOS VIVES** PHILIPS ARENA, ATLANTA SEPT. 27 | 11,324 SELLOUT | CARDENAS MARKETING NETWORK |
| 35 | **$1,098,114** $136/$46 | **SHANIA TWAIN, GAVIN DEGRAW** PINNACLE BANK ARENA, LINCOLN, NEB. SEPT. 24 | 12,311 SELLOUT | AEG LIVE |



# Twain Continues To Rock

**Shania Twain** (above) is nearing the end of her farewell tour, Rock This Country, which is set to wrap at the end of the month after a 20-week run through the United States and Canada. Landing on the latest Boxscore chart are four concert engagements from the tour's homestretch, including a two-night stint at Calgary's Scotiabank Saddledome on Sept. 17 and 18, Twain's top grosser at No. 14 with $1.6 million in sales.

The country star kicked off the tour's second leg through North American markets on Sept. 12, following an opening 40-city run during the summer months that drew almost half a million fans. With the 16 shows just reported from the fall leg, the tour's overall gross has hit $61 million from 648,071 sold seats at 60 shows. Only five venues remain on the schedule; the tour ends Oct. 27 at Prospera Place in Kelowna, British Columbia.

Meanwhile, **Marc Anthony** also earns four slots on the Boxscore chart, led by a sold-out two-show engagement at Miami's American Airlines Arena, ranked No. 3. Sales totaled $4.3 million at the venue from 34,564 sold tickets for both performances. Anthony's other three concerts on the chart are co-headlining events with Colombian singer **Carlos Vives** in Chicago, Orlando and Atlanta. All four dates were promoted by Latin music event producer Cardenas Marketing Network. —*Bob Allen*


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Born in sunny island of the Bahamas, Female rapper/ singer Candice Musgrove stage name 'Leonie Seven' has been blessed with musical talent. She was born to a musically talented family in the seventh day Adventist church and surrounded by soul music and great singing. Studying music from the age of 14 both instrument in practical and theory. When asked why now just bringing herself to the world she replied- God has everyones time when they will go above and beyond to be known for who they are and I believe that everything under the sun happens when the time is right, this is my time.

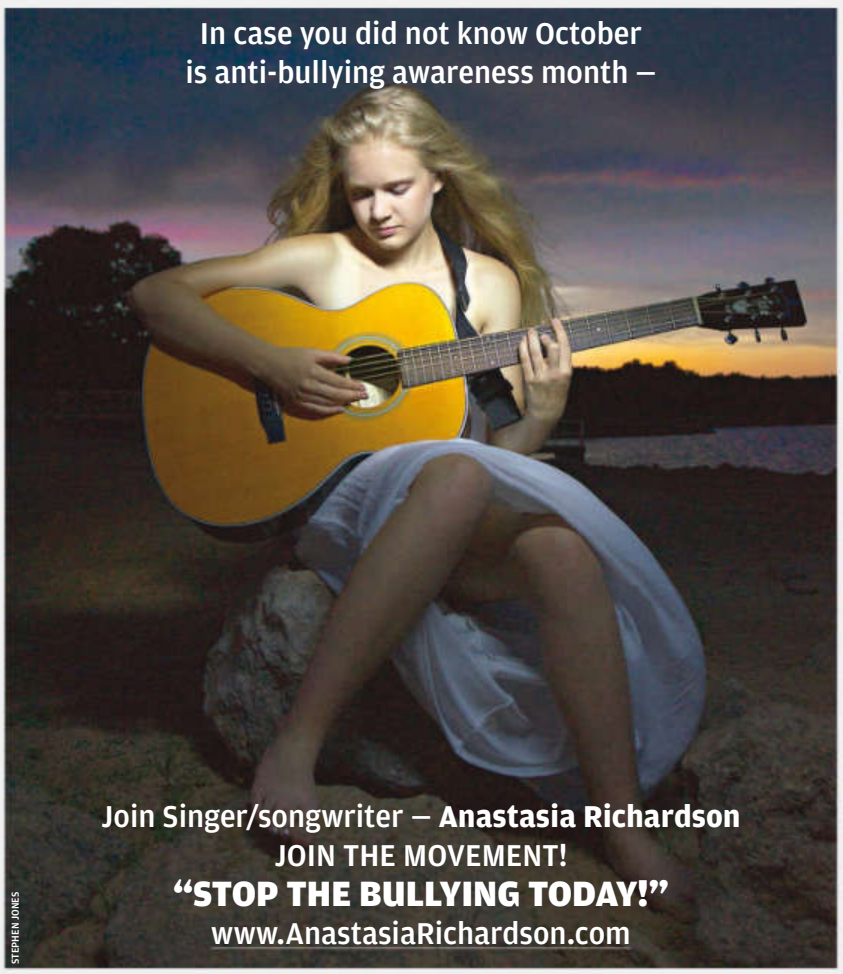
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CODA

*REWINDING THE CHARTS*

## *30 Years Ago*

# MIAMI SOUND MACHINE DROVE THE LATIN BEAT

Before Jennifer Lopez, Ricky Martin and Shakira dominated the charts, Gloria and Emilio Estefan reigned supreme

ON OCT. 19, 1985, MIAMI SOUND Machine, featuring a then-28-year-old Gloria Estefan, made its Billboard Hot 100 debut with the infectious dance track "Conga." The song eventually peaked at No. 10 on Feb. 8, 1986, and in 2003, Estefan told *Billboard* that the tune took a full year to achieve that milestone. "Radio kept saying, 'We can't play this.' But once they played it, the phones would go crazy," she recalled.

The group was formed in 1974 by Emilio Estefan Jr. as Miami Latin Boys. Two years later, Gloria joined as a vocalist, and the name changed to Miami Sound Machine. In 1978, she married Emilio. The act's first English-language chart success came in 1984 with "Dr. Beat," which climbed to No. 17 on the Dance Club Songs chart.

"Conga" hit at a time when Miami was enjoying a renaissance thanks, in part, to the resurgence of its South Beach neighborhood and the popular TV series *Miami Vice*. In the wake of its success, the group notched eight more Hot 100 hits, including the Grammy-nominated No. 1 smash "Anything for You."

In 1989, Gloria struck out on her own as a soloist, winning three Grammy Awards and notching the No. 1 songs "Don't Wanna Lose You" and "Coming Out of the Dark." The latter track was inspired by her recovery from a 1990 tour-bus accident that left her with a broken back. Her most recent album, *The Standards*, arrived in 2013 and became her highest-charting release (No. 20) on the Billboard 200 since 1994. She occasionally performs live and sang for Pope Francis on Sept. 25. Her and Emilio's path to fame is depicted in the Broadway musical *On Your Feet!*, which began performances on Oct. 5. —AMAYA MENDIZABAL




Gloria and Emilio Estefan at their Miami home in 1987.

BRIAN SMITH/CORBIS

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